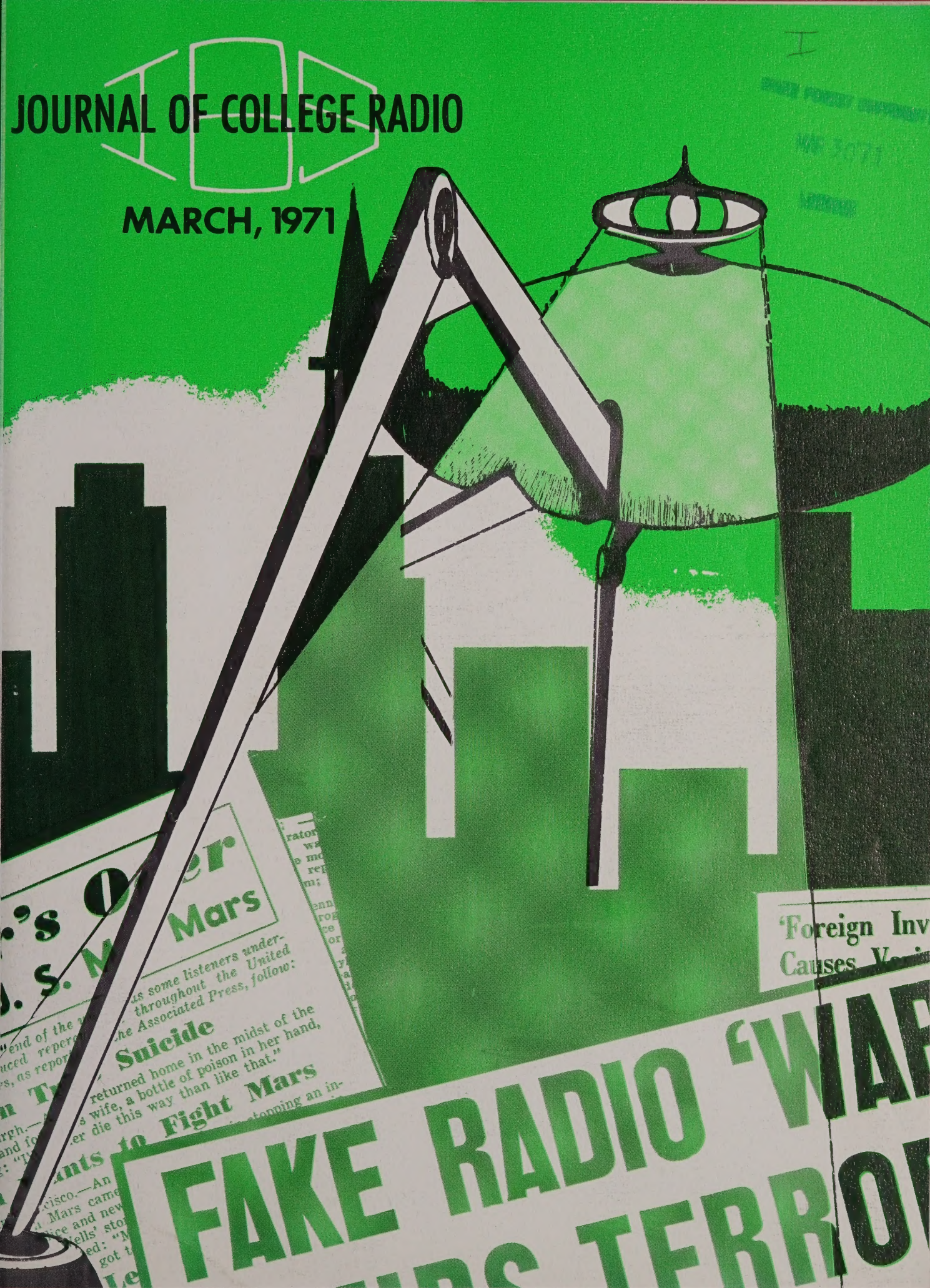
JOURNAL OF COLLEGE RADIO

MARCH, 1971





"Cities are the sink of the human race." *Jean Jacques Rousseau–1762*

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JOURNAL OF COLLEGE RADIO

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ON THE COVER

On October 30, 1938, a radio dramatization created what may well be the most remarkable case of mass hysteria ever to be recorded in the history of the United States. On that date, a young dramatist, Orson Welles, presented a fantasy based on H. G. Wells' famous novel, "The War of the Worlds," over the Columbia Broadcasting System, from the Mercury Theatre On The Air.

Four times during the course of the program, an announcer explained that it was only a dramatization and that all names were fictitious. The program was listed in all newspaper radio schedules.

In spite of this, several million Americans gave themselves up to panic and terror. Throughout the United States there were repercussions as panicked people tried to flee. Traffic jams were endless, meetings were cut short, and church services closed as people "went home to die."

The entire incident has become a monumental example of the listener's faith in radio news broadcasts.

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"The only agreement shared by the three groups is 'something's wrong.' "

PUBLISHER'S REPORT

JACK DESKIN

LAST OF A FIVE-PART SERIES

During the past several issues, this column has attempted to explore the present status of broadcast education. Three different viewpoints were examined. First, the viewpoints of broadcasters, then the philosophies of educators, and finally, the desires of students. As was expected, each maintains his own opinion of the education of future broadcasters. The only agreement shared by the three groups is "something's wrong."

Broadcasters placed much of the blame on the colleges and universities. Educators pointed to the lack of industry support, suspicion by academic administrators, insecurity of faculty, and a general lack of money. Students criticized both the broadcaster and the educator.

This puts us back where we were in October—no place. Perhaps the problem is unsolvable, as was suggested in one letter, but I hope not!

What, then, can be done? A few recommendations and questions are offered here, but only as a starting point for discussion.

Educators must decide what broadcasting is and where it is going. Is it a vocational degree, or a professional attainment, or an academic endeavor? Or is it a combination of the three? Broadcast education is found in many diverse areas of the university. Some schools place it in speech departments, while others treat it as an independent discipline. Other schools group it with the arts or journalism. Still others plant it in business or even engineering schools. More and more departments are finding a home in colleges of communications or behavioral sciences schools.

Broadcasters must decide what they expect from the colleges. If their needs are simply a warm body to read meters or play records, colleges cannot (or should not) waste four years of instruction to create disc jockeys, camera men, and office girls. This can be done better in a six-month training course. But, it is inconceivable that the broadcast industry wants human automation machines.

Students should decide what they want also. Student advisory committees should be formed in each department to help make recommendations to the faculty. If the program in which students are enrolled seem antiquated, discussions with the chairman and even the dean should be held. After all, the primary reason why educators are hired is to educate students. Without them, most of us would be without employment.

The above are merely questions to ponder. Perhaps a whole new approach should be explored. One such approach would be to put all of the hardware courses in two year programs or junior colleges. This program would include training in production, engineering, station operation, and news. At the end of the program the student would receive a first-class FCC license and an associate degree, thereby making him eligible to transfer to a four-year program. The student then would have two options. (1) He could seek employment in the industry, or (2) he could go on to a four-year program with an emphasis in the behavioral sciences and mass communication sequences.

(Continued on page 15)



Editor:

It seems about time we straightened out the general nature of the college radio station.

The college radio station has always been, and in my opinion should continue to be, the entity that sets the trends in radio broadcasting and not follow outdated trends. Ever since the inception of W.H.A., which was originally set up as an "experimental" medium, the heritage of pace-setting has slowly but surely been lost. College radio station managers are more apt to follow the trends that are being set by professional commercial stations, and ignore the fact that the college station serves an 18-24 year old age group exclusively. The college radio station does not program for the 10-17 year olds (unless you broadcast off campus and they are in the neighboring community), thus the music you play should not be geared to the 10-17 year old music appreciation threshold! Of course many forms of music are shared by all listeners, but you must always keep in mind that the college audience is insulted by a constant diet of boring music.

It is very difficult for the college station to compete with the professional commercial broadcasters when it comes to coverage of news and sports. Just by the very nature of world-wide news and international sports, the college station could never give these events the true coverage they deserve. If you are going to compete with the professional commercial people, give your listener something he can't get anywhere else. Never be afraid to set the trend when it comes to coverage of local news and sports!

We must, however, be realistic and turn back towards music when it comes to setting trends. The college student is becoming more and more appreciative of music as an expressive medium instead of background music to play or do home-

Letters to the Editor...

vork by. The college station should use he music that it plays to compete and ot pressuring air personnel or outdated gimmicks." The college station must espect and reflect the students. We must lso realize that the *record player alone* nd the *radio station alone* are not our ompetition! It is a combination of both he record player and the radio station hat are the main source of competition or the college radio station. The college tation should counter with the *music it lays* and the *manner in which it is pre-ented* as a source for gaining listeners.

Keep in mind, the college station was riginated to set trends and keep one step head of everyone else. Let's not give up omething we've worked so hard to earn. ou're playing with the heritage of ollege radio, DON'T mishandle it!!!

Steve Lapa
Station Manager, W.G.B.C.
S.U.N.Y. at Geneseo
Geneseo, New York

ditor:

It is my hope that this letter be rinted. If it is not, it will only serve to onfirm my present beliefs.

Apprehended by its own tradition and he tradition of Eastern Radio stations, I ind that the *Journal of College Radio* is uffering from incurable stagnation. The .C.R., for instance, has overlooked the mergence of college radio in the West, while winding itself around its Eastern ohorts. I have, yet, to read a west coast tation of the month award. It really oesn't matter, though. The station of he month authors, seemingly, bored with he whole idea, appear long enough to rite an article of three dimensions . . . dull, dry, and directionless. I'm tired f reading about a station's wattage and s type of equipment. Why can't they elve deeply into a station's program-ning, philosophy, encompassing the

(Continued on page 13)

FROM THE EDITOR



TED LEITNER

It's alarming to see all the radio and television stations throughout the country continuing to stagger from the blows delivered by Vice-President Agnew in the now famous Des Moines, Iowa, speech. The expected results, regardless of how much it's denied, have come to pass within the news media.

After Agnew's attack on the media, most of the network correspondents and anchormen reaffirmed their determination to report the news as they saw fit, without being pressured by Washington's counterattacks. For the most part, the networks have remained staunchly in opposition to what they believe to be the ills of the society. But the new image in many markets, particularly in the smaller ones, has become one that would nauseate any reputable newsman.

The ancient practice of killing the messenger who brought bad news has actually never changed, despite the level of education in this country. People have continued to blame the news media for much of the bad tidings they have brought into the living rooms, coast to coast. Now the push is for the good news and the public is going to get more than it can possibly handle.

A recent news promo by a smaller station within a medium size market, which will remain nameless, serves as a good example of the new campaign to give the public what it *thinks* it wants. The promo emphasized that "we're tired of hearing all this bad news and we know you are, too. We cover some bad news, but in a positive, professional manner. Tune to radio 1140; your *good news station."* This is professional broadcast journalism?

The examples are not confined to the small markets or the smaller stations. Television news operations of network owned and operated stations in two of the country's biggest markets have gone to informal, magazine formats that have also used promotion that stressed that "since the news is so often bad, why not go to bed happy after watching the news on WXXX!" Stations have begun talking about giving the public the "good news" in an attempt to keep them happy. The counter-democratic effects of this practice on the public might be something the news departments should consider before switching to the "happy news" format.

News credibility is something the networks and all local news operations have to hold sacred. Withholding news because it is "bad" or because there has been too much of it lately is more of a disservice to the public than it is a service. Merely because people are tired of seeing bloodied servicemen in Vietnam or long-haired demonstrators at Berkeley does not make these events any less newsworthy.

The lack of credibility in newspapers in recent years, particularly where the "national security" was presumed involved, is something the broadcast media needs no part of. The day before the South Vietnamese invasion of Laos, an Oklahoma City newspaper carried bold headlines, in red, proclaiming the massing of troops at the Laotian border. The paper with the biggest circulation in that same city not only had no headlines of the story, it carried not one inch in the entire paper on the event! This is journalism that only a fool will allow to

(Continued on page 28)

The following article is an adaptation of a speech given by Lee Loevinger, former FCC Commissioner, before the Oregon Association of Broadcasters in November, 1970.

The Journal's editorial staff considers it one of the best essays on the current state of the broadcasting industry produced in recent years.

Improving the Image Maker's Image

By Lee Loevinger

It is commonly said, sometimes as a charge, sometimes as a boast, that broadcasting, particularly television, is the great image maker of contemporary society which creates the picture we all have of our social environment. If there is any truth in this at all there is a strange and anomalous corollary. If broadcasting is the image maker of modern society it has strangely failed to create anything resembling a favorable image of itself.

This may be illustrated or exemplified by a situation in the latter part of 1969. On July 6, 1969, *This Week* magazine published an article by Thomas P. F. Hoving called "TViolence." *This Week* is a now defunct publication which was a Sunday supplement for some 39 newspapers, with total circulation of about 10 million. Tom Hoving is one of the most violently antagonistic critics of broadcasting, and his article was a venomous and scurrilous attack which charged TV with responsibility for most of the violence in contemporary life and characterized it with such terms as "vapid," "horrendous," "bad," "brutal," "senseless" and "irrational."

Shortly after this article appeared, Roy Danish, the head of Television Information Office, called and discussed it with me briefly on the phone. We agreed that the article was baseless and vicious. Roy asked me whether I would undertake to write a responsive, or balancing, article. I did agree, had some research on the subject done, and then prepared an article at least partially responsive.

On August 4, I sent the manuscript of my article to the Editor of *This Week.* On August 14, 1969, the *Wall Street Journal* carried a news story that *This Week* was ceasing publication, in part because of the loss of advertising to television. On August 20, the manuscript of my article was returned by the Editor of *This Week* with a letter explaining that it could not be used because the publication was going out of business.

Thereafter, Roy Danish circulated copies of my article, with an explanatory letter, to most of the newspapers which had carried the Hoving article. A few newspapers published the responsive article. I used the article as a basis for a speech to the Louisiana Association of Broadcasters in September 1969, under the title "The Voiceless Muse," and subsequently gave a slightly different version as a speech to the Broadcast Promotion Association in Philadelphia. This was published by the *Educational Broadcasting Review* in the August 1970, issue, and circulated by several interested companies. It may safely be assumed that the total circulation of the response to the original libel of the Hoving article reached only a fraction of the circulation originally exposed. This incident seems to point up two conclusions.

First, broadcasting is, as I characterized it in my speech, The Silent Muse. Broadcasting, for all its verbosity, has no voice to speak in its own behalf. While it is popular with the masses, it has a remarkably poor image in the print media, with critics and with intellectuals or those who regard themselves as intellectuals.

Secondly, the charge that broadcasting is the cause, or even a very important cause, of contemporary civil violence is today almost archaic and has been largely disproved by events. The violence that confronts and most threatens us today is that of revolution and political protest, which has no discernible or likely relation to the kind of violence on television programs. Current violence is of the revolutionary and political type epitomized by the bombings at Harvard and Madison, Wisconsin, and the murders for which Angela Davis is accused of having provided guns. Similar incidents have recently occurred in Canada, which has a government operated broadcasting system, and in Chile, which has an exclusively educational television system.

Nevertheless, in one guise or another the intellectual assault on the broadcasting media continues. The *Saturday Review* on October 10, 1970, has a front cover bearing the replica of a television set and some other instruments of communication and emblazoned in bold print with the words, "The Coming Age of News Monopoly."

In an introduction to a special section with the same title emblazoned on the front cover, the Communications Editor of *The Saturday Review* writes:

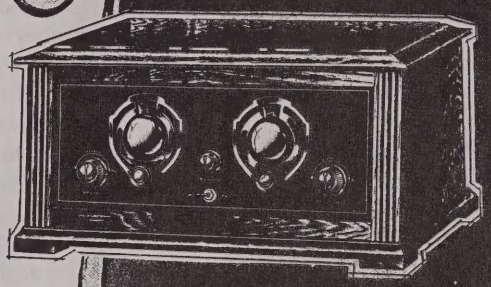
"The . . . fact is the coming age of news monopoly, an era in which more than 95 percent of all the daily newspapers in the United States will have no local print competition, where only two national newsgathering agencies will supply virtually everything broadcast over the average radio or TV station, and where a tiny handful of executives and news operators in but three networks will pretty much determine what the American electronic audience is allowed to know about the world in which it is trying to exist . . .

"It is to this fearful condition that the Saturday Review's Communications Supplement addresses its first decennial report We feel we must at the very least put up storm-warning flags before the hurricane of fascism, monopoly, one-man rule, and press gag engulfs our democracy.

"Will the trend toward fewer and fewer broadcasters and editorial pages result eventually in one gigantic news center distributing information, even in print, directly into every home by electronics? These are some of the things SR Communications Tenth-Anniversary Issue will examine."

Although the four articles which follow this lurid language do not support the charges in the introduction, it is interesting to note that this respected and generally respectable publication discusses the American broadcasting system with such emotional terms as "fascism," "monopoly," "one-man rule" and "press gag." This is the ranting rhetoric of radicalism and revolution rather than the

HEIRLOOMS IN YOUR STUDIO?

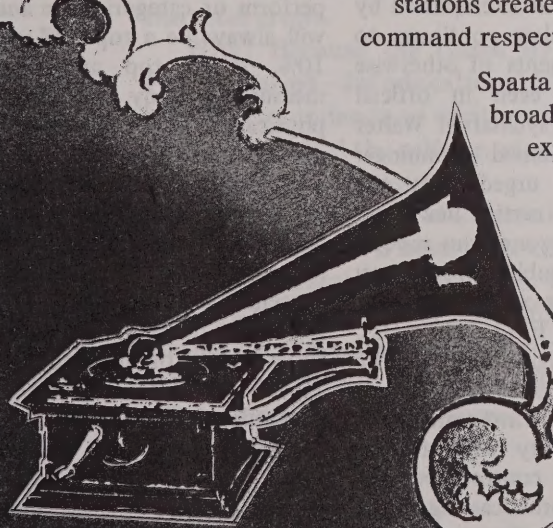


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language of reason or rationality. Furthermore, it should be noted that the facts alleged in this brief introduction are simply wrong. The assertion that there are only two national news-gathering agencies supplying broadcasting is not the case today nor in any prospective future. There are vast news-gathering facilities not only in AP and UPI, but also in ABC, CBS, NBC and MBS, not to mention a large number of other, more limited, organizations with widespread news-gathering facilities.

The assertion of a trend toward fewer and fewer broadcasters and editorial pages is so inaccurate as to be ludicrous. So far as editorial pages are concerned, the number of daily newspapers has remained constant for the last 25 years while the number of weekly newspapers has increased. With reference to broadcasting, however, in the last 20 years the number of television stations has increased more than ten times, the number of AM stations on the air has more than doubled, and the number of FM stations on the air has more than trebled. These are facts readily ascertainable from many sources. Admitting that everyone has a constitutional right to be ignorant it would appear that anyone who assumes the title of "Communications Editor" is exceeding his right to ignorance by making assertions as inaccurate as these.

Thinking such as that exemplified by these articles nevertheless continues to recur in public statements of otherwise intelligent men, and even in official actions of the FCC. Psychiatrist Walter Menninger, of the famed Menninger Clinic, has publicly urged that the government license or certify newsmen, apparently meaning anyone who reports or utters news to the public through any of the media. *(Washington Evening Star,* Feb. 4, 1970, p. F-8.) The U.S. Commission on Civil Rights has urged the FCC to influence broadcasters to use their facilities as powerful instruments for social change, obviously suggesting a degree of government control over the ideological content of broadcasting. While some of the loose-lipped attackers of broadcasting charge it with having a powerful influence in Congress, Congressman James T. Broyhill declares that, "Broadcasting has the most ineffective lobby in Washington" (*Broadcasting,* Oct. 19, 1970, p. 18).

The FCC has publicly stated it is now engaging in a review of license renewal procedure based upon a statistical summary of the reports of program categories carried by broadcasters in several groups of recent license renewal applicants. This is obviously patterned after the procedure advocated by the two stridently dissenting Commissioners in recent renewal cases, who demanded requiring minimum percentages of specified program categories in order to secure broadcast license renewals. There are two clear implications from this. To begin with, the definition and ultimate determination of what programs fall into a particular category rests with the FCC. Therefore, as soon as particular categorical standards are established the FCC can, without overt censorship and simply by exercising its power of classification, largely control the programming that stations carry.

It is further implied that the FCC will take adverse action only against stations which fall in some specified lower percentage ranking of whatever statistical summary its staff produces from the manipulation of data provided by renewal applications. Of course, it sounds reasonable to say that action is being taken only against those characterized by the pejorative term of "worst." However, what this means in fact is that the FCC is laying on the back of the broadcaster the lash of a competition to please the Commission and its staff by broadcasting those types of programs most favored by the Commission. No matter how broadcasters perform or categories are analyzed there will always be a top 10% and a bottom 10%, or a top and bottom group measured by any other percentile. It is physically impossible for more than one-tenth of a group to be in the top 10%, or for more than one-half to be in the top 50%, or for any group to be distributed other than according to a range that has both a top and a bottom percentile distribution. It is a humorist's gag to say that my class was so smart that three-fourths of the kids were in the top 10%. Yet this is what the FCC is in effect demanding from broadcasters who wish to retain their license.

To mention only one other FCC proposal, there is now pending a proposed Rule Making which will require the divestiture of anything over one major media interest in any single market by any FCC licensee. That is, the proposal will require the separation of ownership within any market of newspaper and television interests and of television and radio interests. The most remarkable fact about this proposal is not its promulgation but the fact that the FCC is proposing a fundamental, far-reaching



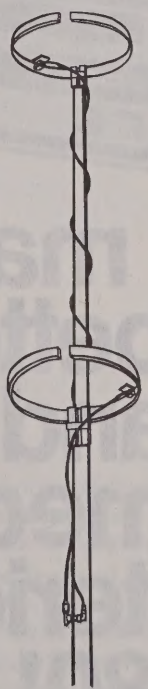
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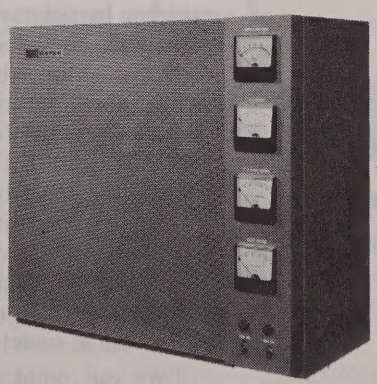
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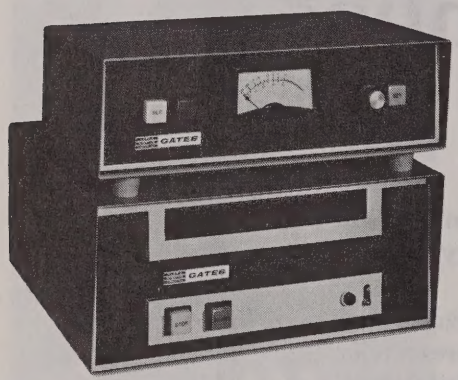
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and certainly costly restructuring of the communications industry without any evidence whatever of abuses from the present situation and, indeed, even without having any general survey of the present ownership structure, much less any evidence of effects from the present ownership structure or any indication of the probable effects of the proposed rule. The proposal is based entirely upon *a priori* assumptions, viewpoints and preferences of those staff members who wrote the report on which the proposal is based.

Such a proposal could not have been made by the FCC, or any government agency, unless there had been either public indifference or hostility to the media. Thus, we come back to the proposition that the FCC itself reflects an unflattering image of the image makers. Hard evidence of this poor image may be found in the report of a recent Gallup poll of a representative sampling of the population on the question:

"Do TV networks and newspapers deal fairly with all sides in presenting news dealings with political and social issues?"

"**National Public**: TV—Yes 40%, No 42%; Newspapers—Yes 37%, No 45%.

College Educated: TV—Yes 38%, No 53%; Newspapers—Yes 32%, No 60%"

(New York Times, Jan. 8, 1970, p. 70)

This phenomenon has recently been alluded to by Wes Gallagher, General Manager of the Associated Press, in these poignant terms:

"St. Peter himself could not run a newspaper or broadcast station today and escape criticism . . . there is no doubt the communication media would come out on the short end of any popularity vote on them."

"There are two immutable rules on criticism of the media carrying news; criticism by the government rises in direct proportion to the amount of news which reflects unfavorably on government policy, and criticism by the public rises in direct proportion to the amount of news that does not fit the preconceived ideas of what the news should be."

But it is essential that the media take the offensive against some of the critics. The media can dispel some of the cliches and do some education as to the place of journalism in society.

"We can point out that the news is better covered and more objectively covered than it has been at any time in our history."

"We can point out that the news media, far from being monopolized, are serving the American public with more voices than at any time in history."

"We can point out that when an administration claims it isn't getting a fair shake in news coverage . . . it is speaking pure baloney." (Speech at Colorado Press Association, Denver, Colorado, Feb. 19, 1970, reported in *Broadcasting,* Feb. 24, 1970. p. 64.)

The NAB is now conducting an extensive and very expensive research program to get as many of the facts as time and resources will permit, which are relevant to the issues raised by the FCC with respect to common media ownership and the diversity of voices. The results, even as we know them to date, are complex, involved and detailed. However, the situation has been well summarized by James Reston, of the *New York Times,* who has written:

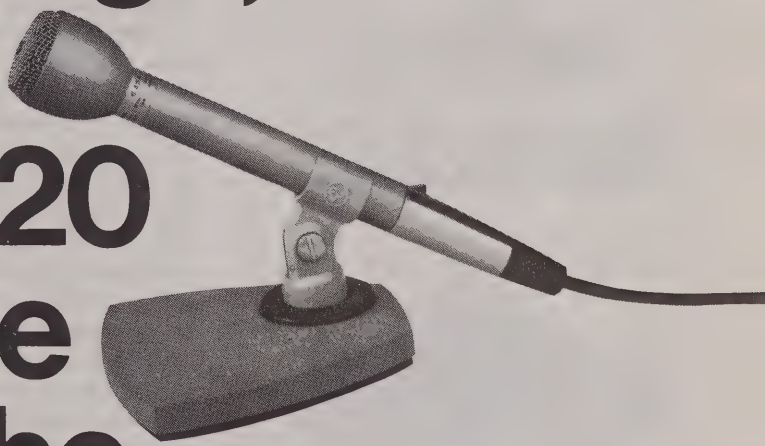
"Actually with the rise of television and radio broadcasting stations, the sources of information in the United States have dramatically increased in recent decades, breaking the monopoly of the printing press. There were only 69 television stations in 1949 and 869 today. And the number of radio stations has increased from 2,777 in 1949 to 6,717 in 1969

"Out of this vast network of stations and newspapers now pours out night and day the greatest flow of information and the loudest clash of divergent opinion ever inflicted on a long-suffering people in the history of the written and spoken word." (*New York Times,* Nov. 21, 1969, p. 46.)

I have myself made a conscientious effort in recent years to survey both the history of the communications system in this country and the nature and performance of communications systems in every other country of the world. In the course of this I have referred to scholarly and academic sources and the most objective data available, and have also made some personal investigations of communications systems in other countries. Summaries of these investigations and sources consulted have been published. See "The Limits of Technology in Broadcasting," *Journal of Broadcasting,* vol. 9, p. 285 (Fall 1966); "The Lexonomics of Telecommunications," *Journal of Broadcasting,* vol. 11, p. 285 (Fall 1967), reprinted in Emery, *National and International Systems of Broadcasting,* p. 670. It is my conclusion, and this conclusion has not yet been challenged, that there is today in this country a more free, more efficient, and



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more diverse system of mass communication, resting largely on the broadcasting system, than has ever existed before in this country, or in any other country of the world. There is no country of the world today which even approaches the United States in the diversity, variety and freedom of communication offered by the American broadcasting system, or in the access to mass communication available to the average citizen.

What then causes the paradox of this ugly image of broadcasting, which, while far from perfect, is still the best system yet developed by this or any other country? Any search for social causes is difficult, and any analysis of social causes is necessarily tentative and debatable. However, there are phenomena clearly observable in society which indicate probable causes. There appear to be three major causes for this situation.

First is the generally turbulent social situation. Social turmoil and disaffection is by no means confined to the United States. It is more evident, and in some respects more intense, in this country than in others, in part because of the social and political freedom which permits it to be expressed. Social turbulence and turmoil is a manifestation of many forces in our society which are coalescing to produce instability and change. The legendary American melting pot is disintegrating into warring ethnic and cultural groups. The coalition of intellectuals and workers is breaking up. The workers are no longer following unquestioningly the lead of intellectuals despite their avowals of dedication to proletarian interests. Many of the intellectuals, especially the young, are talking less about democracy and more about mystical Utopian ideals of a kind which have always implied authoritarian rule. Respectable and respected ideals have become "code words," suggesting things quite different than their conventional connotations. "Law and order" has been perverted into a code word for "Get tough with the militants and students." The "public interest" has become a code word for "Do it my way—or else." So those who seek control of the media always do it in the name of "the public interest," which is a transparent facade for the demand that the media present what the speaker wants by way of content.

A second cause for the present paradoxical situation of broadcasting is the perennial search for a scapegoat. Many of the explanations for the unpopularity of the media today are based upon the messenger allegory, taken from the legend of the ancient king who beheaded the bearer of bad news. However, I think that popular dissatisfaction with the media goes beyond hostility toward the messenger who bears bad news, and reflects a genuine psychological need for someone to blame for the frustrated needs and ills which all of us feel in society today. The most obvious, the most ubiquitous, and the most prominent social institution for most people is the media, particularly broadcasting. Broadcasting is also the most vulnerable of the media, since it exists subject to government licensing and since its ability even to answer in its own behalf is limited by the Fairness Doctrine, which requires it to give approximately equal time to its critics whenever it undertakes its own defense.

The role of the media as scapegoat has been encouraged by popular views of technology which attribute many contemporary ills to the technological devices produced by modern science. This is the message of that witty, popular and confused prophet of media techniques, Marshall McLuhan, who has pontifically informed us that "the media is the message."

However, the one thing that we are learning in dealing with the machinery of modern technology is that the hardware is less important than the software. The hardware, of course, is the machinery. The software is the ideas or the programming of the machinery. Everyone who has had a credit card or a charge account has had experience with the frustrating and annoying challenge of trying to straighten out an erroneous charge that has once been ground into a computerized billing system. Yet every expert will assure you that computers don't make mistakes—only people do. The mistakes are not in the computer but in the programming. This is small comfort to the innocent victims of erroneous computerized bills. However, it does illustrate that the media is not the message. It is not the hardware that is important but the software. It is the programming and the ideas that are significant.

In broadcasting, it is not the great assemblage of wires, controls, semiconductors, power plants and antennae which have significance, but the messages which are transmitted by these electronic devices to the mass audience. So, as society looks for a scapegoat it seizes

upon the most popular, most pervasive, most prominent set of messages that it is receiving, and these are from broadcasting. The pain and frustration caused by social problems and turmoil will be blamed on the scapegoat of broadcasting so long as it conveys the most prominent and popular messages, regardless of their content or character.

It would be comforting to say that this tendency seems to be receding but there is no evidence that this is so. There seems to be no end or easy solution for our social problems, and we seem to be faced with a continued division of political power on most levels of government. Thus, those who are unable to solve our social problems, as well as those who feel affected by them, will continue to feel the need for a scapegoat and the psychological pressure to point the finger at broadcasting will continue.

The third basic cause for the poor image of broadcasting and the tendency to blame it for our social ills lies in the tendency of government itself to expand its power continuously. There must be some basis for expanding government power; and blaming the media for causing social ills or for frustrating the high ideals and noble purposes of government serves very well as a basis for asserting the right to greater government control.

This tendency is not a new one. Many years ago Lord Acton observed that power corrupts men. Acton was a philosopher expressing a moral viewpoint. I would not assert that power is always corrupting, but rather seek an analytical and descriptive view. Without assessing moral praise or blame, it is relatively easy to observe its general influence upon those who hold it. Power is one of the most addictive drugs, and once tasted usually demands more and more to satisfy the appetite of the addict. The power motive is to government what the profit motive is to business. It does not dominate and automatically dictate every act of government, any more than the profit motive dominates and dictates every act of every businessman. However, as an explanation of the behavior of government officials generally, the power motive is the one constant observable force.

Of course, it is unrealistic folly to think of government as an impersonal machine, or of government officials as sort of disembodied spirits who move about without motives or drives of any sort. Government is simply a collection of officials, and government officials are human beings who act because of motives as everyone else does. On the whole, government officials are neither more nor less noble or selfish than others. They seek the creature comforts and the psychic gratifications just as all other human beings do. Since most government officials, like most businessmen, are honest they do not seek profit or pecuniary reward as a result of their action but are driven only to achieve that which is permitted to them by the culture and the laws. Thus government officials seek power as businessmen seek profits.

This inevitably creates a conflict between government and the media. The only genuine and complete monopoly in this country is the government monopoly of power. There is literally no field of economic or social activity in which any enterprise or institution has anything approaching the monopoly that government has with respect to legal power. On the other hand, the function of the media is to check the power of government and to criticize and limit the exercise of government power. Consequently, the media are inevitably irritants to government no matter who is in control of government, and this is inherent in our system.

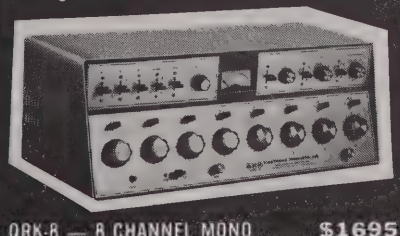
Incidentally, this does not imply the converse, and there is no special reason why government should seek to limit the profit of business, or of the media, so long as it is secured by means that are not illegal or anti-social. Yet, the psychic opposition of government and the mass media is inescapable, and government officials almost inevitably come to feel that they are in opposition to the media and, therefore, should attack the media and extend their power over it.

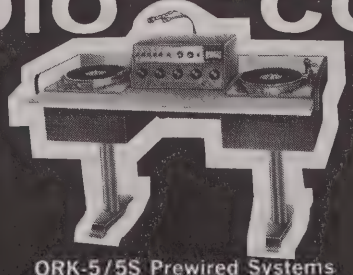
What then is to be done? Broadcasting obviously needs a positive program. The NAB recognizes this, and is instituting a reorganization which is in part responsive to the forces I have been discussing. However, mere structural reorganization of the NAB is not in itself a response that is adequate, nor does anyone believe it is. Broadcasting must have a program of positive action if it is to deal with the problems that confront it.

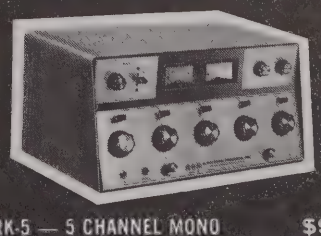
As the first principle in a program for broadcasting, I propose dedication to establishment of a broadcasting bill of rights. This proposal has been made by CBS News President, Richard Salant *(Broadcasting,* October 19, 1970, p. 42). However, the broadcasting bill of rights cannot be merely a moral principle. a form of words, or even the verbal acknowledgment by the President of the United States that broadcasting should be independent and have the right to criticize and to program without government interference (*Broadcasting,* Oct. 19, 1970, p. 46).

What is needed is a positive statutory declaration that the FCC has no power and no right to regulate, supervise, control or influence, directly or indirectly, news content or other broadcast programming, except as specifically authorized by statute for the enforcement of Section 315, the application of a Fairness Doctrine defined by statute, and

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the prevention of broadcast obscenity. This degree of government control is now so well established that it must be accepted. However, these three areas of programming already have been marked out and somewhat limited by legal precedent, and with further statutory definition could be made more specific. I suggest that broadcasting would be well advised not to wait for the nibbling away of its freedom and independence, but to actively seek a statute which declares the First Amendment applicable to broadcasting and tells the FCC in terms clear and emphatic enough to be unmistakable to regulators and judges alike that the FCC is not to control, influence or interfere with the content of broadcast programming any more than it is with the content of print journalism.

The second principle that broadcasting should seek to achieve is the principle of fairness in the print media. This does not mean the establishment of a government administered fairness doctrine for the media. It does mean that the broadcast media should persuade the print media that the principle of fairness should prevail with respect to media reports. It is really in the print media that broadcasting receives its worst image and worst blows. In addition to such material as I have referred to earlier, there is the recent publication by that paragon of newspaper journalism, the *New York Times,* of prominent articles authored by the petulant grandstander of the FCC which denounce broadcasting with inaccurate and semi-literate diatribe. One wonders, indeed, why the *New York Times* should so compromise its own standards of writing as to publish this material. That aside, however, it is surprising and disturbing to learn that the *Times* has refused to publish a responsive article by an eminent, competent and fair critic. When an official of one of the networks protested that the facts were simply wrong his protest was buried at the bottom of the Letters to the Editor column. Were the situation reversed, and if any broadcasting licensee made comments about the *New York Times* remotely comparable to those prominently published by the *New York Times* about broadcasting, there can be no doubt that the broadcaster would be required to give equal prominence to any response proferred in defense of the medium attacked. However, many of the print media feel no such obligation. They must be persuaded that it is not simply fairness but actually their own interest which is at stake.

Although many representatives of the print media comfort themselves with the notion that the First Amendment is an impenetrable protection for them against any attempt by government to control or interfere with their content, this is illusory. The First Amendment, like all other provisions of the Constitution, means only what the courts say it means; and this, in turn, reflects the social conscience and culture of the times. The meaning of constitutional principles has been often enough reversed within recent years to demonstrate to even the most doubting that the Constitution, whether strictly construed or not, is by no means immutable in its application.

Study of legal and cultural history points clearly to the conclusion that neither individuals nor institutions can exist in isolated and insulated compartments within society. The controls imposed on broadcast journalism today will be imposed on newsprint journalism in the next decade. The legal grounds will be found, when the idea of control has been established with respect to broadcasting and society has come to accept and expect government control of the print media. In fact, the legal grounds are much less difficult to find than is commonly supposed. There is today a statute on the books which specifies the percentage of advertising that may be carried by newspapers under penalty of losing second class mailing privileges. While problems of commercialization are most often associated with broadcasting, there is no law which limits broadcasting to any specified percentage of commercials, although FCC practice pretty well insists upon observance of the NAB Codes. However, there is a federal law which, in effect, limits newspapers to 60% advertising content. The right to move in interstate commerce and the use of interstate instrumentalities such as mails, telephone and telegraph, and wire services are also the foundation for the assertion of federal jurisdiction. The Supreme Court has already held that these are adequate to permit federal government control of labor relations in the newspaper publishing business. The transmission of newspapers, in one form or another, by electronic means lies somewhere in the not distant future. At this point lurks not merely government control but government licensing of just the same sort as that which is now exercised with respect to broadcasting.

I want to make it unmistakably clear that I am not advocating government control of news print journalism, but rather am warning that it will become inevitable if the printed press does not join with broadcast journalism in resisting government control of news and program content. Publishers are beginning to do this in response to the latest FCC assault.

The third principle of a positive program for broadcast action should be that of improvement of its public image. This will certainly rest upon ascertainment of community desires and needs, of a kind similar to that which the FCC now requires. Community ascertainment should not, however, be confined to an arbitrary or specified and inflexible formula or technique prescribed by the FCC.

The public image of broadcasting will be improved by the response and service to the community needs and desires that broadcasting is able to ascertain. This alone is not enough. Beyond this, there must be advertising and public proclamation of the function, role and service that broadcasting is providing to the public. Broadcasting itself can do much of this. It must look to other media for support in part. This will involve support by broadcasters of the NAB and the TIO with time, effort and money beyond that which they have been willing to give up to now. But every broadcaster must, in his own interest if for no other reason, give such support. Remember that the license you save may be your own.

Fourth, and finally, the image of broadcasting must be improved by the cultivation of a better self image. In part, broadcasting is suffering from an occupational inferiority complex. It has been denounced and denigrated so frequently and so violently by self-proclaimed leaders that it has become at best defensive and at worst credulous.

Broadcasters must develop a genuine professionalism, and a pride in their profession. Broadcasting does have a professional code embedded in the NAB Codes. But most of the attention and discussion concerning the codes has to do with the commercial codes and not the professional codes. Perhaps the professional codes should be separately stated and published. Certainly they should be separately studied and discussed. There should be panels on them at broadcasters meetings, and copies of them should be available in the office of everyone professionally concerned with broadcasting.

I suggest that broadcasters should have more self-confidence and worry less about their competition, such as other broadcasters, CATV, Pay TV, and new technologies, for several reasons. To begin with, it is neither professional nor profitable to seek advancement by fighting to prevent competition. In the early 1930's, newspapers sought to throttle broadcasting as a news medium. That history is not creditable to the newspapers and the effort was obviously unsuccessful. Broadcasting needs competition both to spur it to greater effort and to avoid the charge that government control is required or justified by monopoly or oligopoly in the field.

Broadcasting must continuously strive to improve its own self image by improving its performance and asserting its independence. No matter what charges of poor performance are hurled at broadcasting, it seems to me that a fair response is that broadcasting has done and is doing its job better than almost any government agency, including the FCC. This does not mean that broadcasting is doing its job well enough, but it does mean that broadcasting performance will not be improved by submitting it to control of an agency which hasn't yet demonstrated the ability to do a much simpler job as well.

Thus, in seeking to improve its image, broadcasting is doing more than merely securing its own position. In order to improve its image broadcasting must improve its product, tell the public about its performance, and, above all, fulfill its role of helping to protect the public against the growth and aggrandizement of government power. Whatever the faults of broadcasting may be, they do not threaten the freedom of the individual American citizen. The faults and the threats of government may do just this. In performing its functions, improving its image and defending its independence, broadcasting is serving not only its own interests but the cause of freedom and democracy in America.

WORD IS OUT

A new public relations handbook for the medium has been published for colleges by Steve R. Smirnoff, director of special communications at Wisconsin State University, Oshkosh, Wisconsin.

The workbook, entitled, "The Word Is Out, Radio Is In," tells schools how to prepare public service and news program materials.

LETTERS

(Continued from page 3)

attitudes towards the presentation of news, music, and public affairs?

Secondly, the J.C.R. has failed to give adequate coverage to the emergence of new college-rock stations. I don't know whether you are afraid of newness, haven't the personnel to infiltrate the rock ranks, whether Merlie Hagard's "Okie from Miscogy" has had any influence, or if you are just plain out-of-touch with what is happening. I am certain that this segment lacks your recognition. Please, don't mistake my arguement. I'm not speaking of "bubble gum" stations, but rather those stations which air music such as "McDonald and Giles," "Emerson, Lake and Palmer," or "The Grateful Dead." Are you leaving it to *Rolling Stone* for this coverage?

Thirdly, it is necessary that the J.C.R. take on a rigourous stand in her editorials. If Intercollegiate Broadcasting System, for instance, needs a nationwide network, then your remarks must be directed to the American Telephone and Telegraph Co., who needs to be reminded that they must periodically serve the public interest without profit. With the proper pressure, perhaps A.T. & T. will donate a network line, or at least reduce the price.

Also, it is most imperative that the J.C.R. take a stand on the FCC's "Obscenity Policy." You know as well as I that this policy is far too vague. It fails to consider both social and individual perspectives on obscene material. And it is my hope that the J.C.R. will support the First Amendment.

I fail to understand why the J.C.R. is overlooking college radio, and especially all members of I.B.S. You must re-orient your approach or this magazine will continue to be used to ignite the fire in my fireplace.

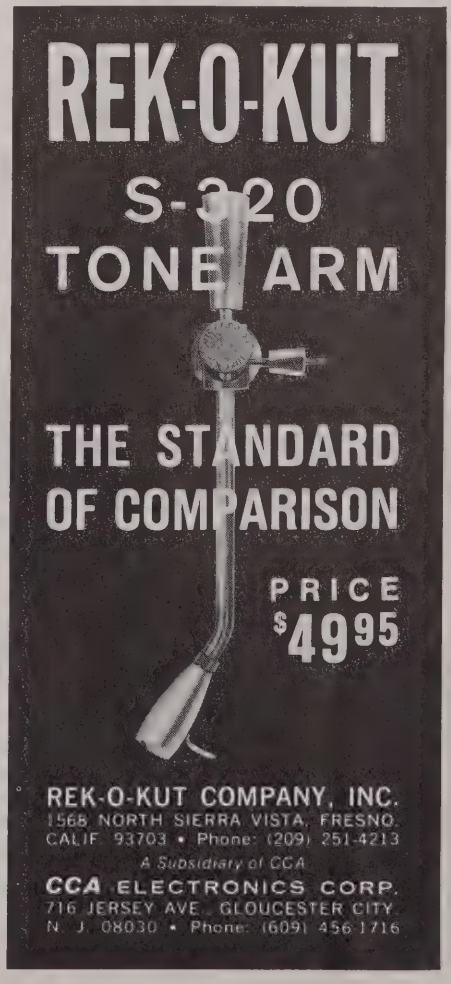
In closing, attempt a personal approach to I.B.S. member stations. Ask for articles from all stations; conduct interviews on a philosophical-practical application level; try examing unique forms of radio (i.e., B.B.C., underground, classical, news), and I mean examine them; try a new, informal style of photography (posed pictures remind me of high school year books); set aside columns for record reviews, encompassing all forms of music; etc., etc., etc.

If I may conclude on a positive note, I find Ludwell Sibley's articles to be the most informative and well-structured.

Timothy G. Owens
General Manager, KCSB-FM
Santa Barbara, California

(Editor's Note:) If Mr. Owens can say that the Journal needs to take a stand in its editorial policies, he probably has been too busy checking the latest "Emerson, Lake and Palmer" hits to read the editorial back page, in addition to the Publisher's and Editor's columns. Points have been made, issues discussed, and stands taken countless numbers of times.

Regarding taking a stand on the FCC's obscenity policy, a closer look by the writer will disclose that the FCC does not have an obscenity policy. It is merely following the vague wording of the obscenity provisions in the Federal Communications Act, while closely looking and hoping for a test case to bring before the Supreme Court. Its fining of WHUY in Philadelphia, for "obscene" remarks on the air last spring was an attempt to get this court case but the station merely paid the fine and avoided the long, drawn-out court proceedings. Thus, there is still no policy, just a case by case search.



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What Others Are Saying

Like the critics of television, the critics of newspapers often say that if the papers stopped reporting "bad" news, somehow it would stop happening. This editorial that appeared in the Madison, Wisconsin, State Journal answers back.

We Print News–Good or Bad

After every major civil disorder or disturbance on the University of Wisconsin campus or elsewhere, we receive letters and calls from sincere readers who feel that if *The Wisconsin State Journal* ignored these unpleasant stories of war, turmoil and strife, they somehow would disappear.

In reply to these well-intended readers, who are as weary of the world's unhappy news as we are, *The State Journal* today reprints an editorial on this subject which appeared one year ago and is just as valid today.

Sometimes when you pick up your morning newspaper at the dawn of a new day, you are appalled at the headlines and stories of war, turmoil and strife. It's a new day for you, and the world starts all over again just as it does everytime a new baby is born into it.

Yet, looking over the front page, many times you are too quickly brought back to the harsh realities of this unhappy world.

Maybe your first impulse is to blame the editor, the press in general, or the whole "news media."

So this may be an appropriate time to discuss with you the age-old question of "what is news?"

Newspapermen and radio and television people will argue with and among themselves and will differ even as you and I.

No man or woman in or out of the "news media" will agree on an exact definition.

We will give you our definition. "News is essentially a report of something different. It is that something that affects your life, your home, your children, your job, your pocketbook, your schools, your government–the very basics of human existence."

If your morning newspapers printed only the routine–the safe arrival of the plane from New York, the sedate meeting of the ladies aid society–the cute pictures of a dog and cat living in quiet harmony–you would be equally appalled.

And like the unfortunate people of Czechoslovakia, you wouldn't know what was going on in your world, even in your home town of Madison, Wisconsin.

This world, unfortunately, is a mixture of goodness and evil. It is a world of protest and high achievement. It is a world of demonstrations and civil disorders, yet it is the world of goodness, peace and tranquility.

The newspaper's job is to mirror the world, as it is, not as we would want it to be.

The columns of the *Wisconsin State Journal* try to mirror that world as it is.

We print the "good news"–the news of success and achievement–the story of the ordinary citizen who "asks not what his country can do for him, but what he can do for his country."

And we will print the story of riots and civil disturbances, distasteful though they may be, because they are part of the world we live in. But we will not play those stories out of proportion.

Our reporters and editors will try, as far as humanly possible, to keep the rapid developments of a fast changing world in perspective. We will not splash every protest or demonstration engaged in by only a few, compared to the thousands, across our front page. We will not condemn the 200 of a city department for the failings of one or two.

We will try to give both sides of every public controversy and let you, the reader, decide the merits.

On this page of opinion this newspaper will express its own opinions, but our news columns will tell the story of what is happening and why–the good news and the bad news, the story of triumph and tragedy and you would be surprised how much the good outweighs the bad.

–Madison Wisconsin State Journal.

PUBLISHER'S REPORT

(Continued from page 2)

While this plan is far from perfect, it would make the picture clearer as to what the responsibility of the educator is–what the industry needs–and where the student is going.

Another approach would be to follow the example set by the Speech Communication Association's New Orleans Conference held a few years ago. Representatives from broadcasters, APBE, SCA, journalism, the bar association, business, and the behavioral sciences should meet and discuss the future of broadcasting as an academic discipline. From this series of meetings, suggestions and even standards could be set forth whereby departments could re-evaluate, reorganize and re-vamp their instructional programs to better meet the needs of the industry and the students.

Regardless of the plan eventually used, some form of communication must be held in the near future if broadcast education is to be a top notch discipline in the latter half of the 20th century.

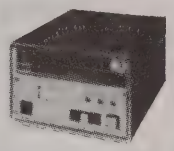


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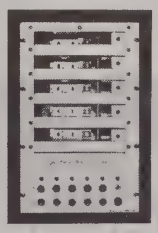


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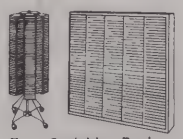
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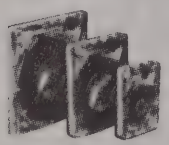
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COLLEGE RADIO NEWS

Georgetown University in Washington, D.C., has ordered the campus FM radio station, WGTB-FM, to shut down operations during daytime hours because its 14,720 watt transmitter is disrupting instruments in a nearby science building.

The temporary agreement reached by students and administrators averted a total shutdown ordered by the university for midnight, February 15.

Peter Barry Chowka, student manager of the station, said he may seek a court injunction to keep the station operating and that he can't decide whether to believe the university's explanation.

While the administration appears to him to be "conservative," many of the station's announcers "tend to be liberal . . . or bordering on radical" in the music they choose for airing, he said.

Since the transmitter began operation last November, the physics department has been hampered in operating oscilloscopes, electromagnets, a laser, and other teaching and research instruments, a university spokesman said. A permanent solution to the problem, he said, will probably involve moving the antenna to a more distant location. University officials have also proposed that the station revert to its old 771 watt transmitter until the problems caused by the high power unit are resolved.

Chowka said that moving the 14,720 watt equipment would keep the station off the air for one or two years. He claimed a "key factor" in the university's move is a desire to continue a Defense Department grant for laser research.

■■■■■■■■■■■■■■■■■■■■■■■■

Radio Station WCWP-FM, the noncommercial educational station at C. W. Post College in Brookville, N. Y., is back on the air after a temporary shut-down by college officials. "We returned to the air to keep our license from possibly being jeopardized," said station spokesman, Bill Colman. He said he did not know if the Federal Communications Commission was attempting to withdraw the license from the station, but added, "Adelphi and NYU have displayed interest in the license and if we weren't going to use it, I'm sure the FCC would give serious consideration to their requests."

The station was closed down November 30, by Dr. Julian Mates, dean of the fine arts division, because of alleged use of obscenity. At the same time, station director Steve Post was dismissed by Dr. Daniel Scanlan, chairman of the theater arts department, for not controlling the alleged obscenities. Post was also a producer of a program on WBAI (FM) New York, which also has been involved in controversial programming.

Dr. Mates said pornographic literature had been read on the station, and that he had received telephone calls and letters of complaint.

The current four member staff operating the station includes two professionals. Colman is a disc jockey at a Babylon radio station and an instructor at C. W. Post College. Ted Gluckman, serving as WCWP newsman, works at stations on Long Island and in Manhattan. The other two staff members are students, though neither was involved in the controversy that led to the shutting of the station.

■■■■■■■■■■■■■■■■■■■■■■■■

Hundreds of radio stations across the nation, including many college stations, are now programming a new daily four-minute program called "In the Public Interest." The new program, designed to give the left-hand side of the political viewpoint to listeners who, up to now, have received only the H. L. Hunt-Billy James Hargis–Carl McIntire part of the story.

"In the Public Interest," produced and syndicated by Robert A. Maslow for the Businessmen's Educational Fund, is being offered as an explicit antidote to the volume of programming of conservative commentary.

"The essence of my idea is to get free time on the radio," said Maslow. "And we are supplying these programs to the stations that want them without charge."

He is relying on the FCC's fairness doctrine–which calls for equal time for the discussion of conflicting views on issues of public importance–to awaken interest in his program at the more than 1,000 stations in the U.S. that have not yet made arrangements to carry his program. Maslow is especially concerned that "In the Public Interest" be heard on the same stations where right-wing commentators now are heard.

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BOOKS FOR BROADCASTERS

Cavalcade of Broadcasting, by Curtis Mitchell. Follett Publishing Company, $4.95, softcover. 256 pages.

Broadcasting students who wish to find an excellent chronological text on the growth and development of radio and television will find one in Curtis Mitchell's *Cavalcade of Broadcasting.*

The book begins with an elementary introduction into the broadcasting industry and quickly launches into its technological birth and embryonic years. Every phase of the early years is covered well, with pictorial layouts bringing back memories even for those who are in college today.

Students probably receive much of this information in an introduction to broadcasting course (depending on the instructor) and can surely use it as an aid or supplementary material. Regardless of your position, class-wise, it would make a great contribution to any broadcasting library.

Cavalcade's greatest asset is its publication date, 1970. So many text books and handout materials used in introductory broadcasting courses are filled with the olden days of broadcasting, but fail to deal in depth or at all with the industry, post 1960. This one goes deep enough into important events of the sixties (i.e., Kennedy-Nixon debates, etc.) to avoid the "ancient broadcasting book" syndrome so prevalent in university departments today.

Quantity discounts for the book are available to broadcasting departments and students.

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O.T.P., WHAT'S THAT?

Martin M. Goldberg is an instructor of Communication Arts at the N.Y. Institute of Technology and heads the Radio Division of the Communications Department. Mr. Goldberg holds a B.A. in Communications and an M.S. in Urban Education. He has managed a college radio station, worked in advertising research, and participated in the More Effective Schools. At the present time, in addition to his teaching, Mr. Goldberg is active in applications of media to education.

by Martin M. Goldberg

"O.T.P., What's that?" has been a familiar question during the past few months. And, O.T.P. will be as familiar to all broadcasters, within a few more months, as is the FCC or the NAB. The OTP is the Office of Telecommunications Policy, set up by the Reorganization Plan No. 1 for 1970 and the Executive Order No. 11556, dated September 4, 1970. According to the Reorganization Plan, President Nixon specified that OTP would "serve as the President's principal adviser on telecommunications policy, helping formulate government policies concerning . . . telecommunications and programs which take full advantage of the nation's technological capabilities." The OTP would also "help formulate policies and coordinate operations for the Federal government's own vast communications systems."

Most important to commercial and educational broadcasters is the statement that the OTP "would enable the executive branch to speak with a clearer voice and to act as a more effective partner in discussions of communications policy with both Congress and the FCC." Although the Reorganization Act also states that "this action would take away none of the prerogatives or functions assigned to the FCC," the President (in the Reorganization Act Letter of Transmittal) went on to say, "It is my hope, however, that the new Office and the FCC would cooperate in achieving certain reforms in . . . allocating portions of the radio spectrum for government and civilian use." But, many a broadcaster now may ask, "Why can't the FCC, which has a Republican majority, do as President Nixon wants them to do, or does he need more power over communications?" After all, politics is not completely devoid at the FCC! (The Office of Director of Telecommunications Management is abolished.)

The Director of the OTP is Dr. Clay T. Whitehead, who has a vast background in the communications area. Let's look into some of his speeches to see what he thinks.

In a speech to the U.S. Independent Telephone Association, in Hawaii on October 13, 1970, Dr. Whitehead outlined some of his duties and objectives. "First, the Director is to be the President's principal advisor on all telecommunications matters. Secondly, we are to enable the executive branch to speak with a clearer voice and to be a more responsible partner in policy discussion with industry, the FCC, Congress, and the public . . . Third, we are to form new policies and co-ordinate operations for the Government's use of telecommunications." To achieve these purposes, some of the Director's responsibilities include evaluating and making recommendations concerning telecommunication systems for national security and emergency preparedness. In addition, the OTP will review developments and inspections in the Government's communication field to improve efficiency. Dr. Whitehead has also stated that the OTP will "develop cooperation with the FCC, a comprehensive plan for improved use of the radio frequency spectrum." OTP will coordinate any Federal assistance to local and state governments in the telecommunications field and will also coordinate the executive branch positions for presentation to the FCC and Congress.

In the same speech of October 13, 1970, Dr. Whitehead mentioned that the U.S. is the only major power that doesn't have government ownership of communications. Although Dr. Whitehead clearly states he wants communications in the U.S. to remain private enterprise, he notes that "there are strong pressures for increasing involvement, increasing government direction." "The future will require new ground rules for the delicate balance between private enterprise and the government; what should they be? What are the social, economic, and psychological impacts of this massive change in telecommunications?" Rather than a statement, it makes me wonder whether it may be a threat of what is to come.

On November 17, 1970, Dr. Whitehead addressed the Regulatory Utility Commissioners in Las Vegas. Dr. Whitehead began the speech almost word for word as his Hawaii speech. However, Whitehead went on to state that "many regulatory policies have become counterproductive to the public interests they superficially foster." But, a good question

SPEAKING AT NAB

Speakers have been announced by the National Association of Broadcasters for its Convention Management luncheons at the 49th NAB Convention.

Heading the luncheon lists will be the Rev. Theodore M. Hesburgh, president of Notre Dame University; cartoonist and lecturer Al Capp; and Federal Communications Commission Chairman, Dean Burch.

The convention will be held March 28-31 at the Conrad Hilton Hotel in Chicago. There will be separate management and engineering luncheons on Monday and Tuesday, March 29 and 30, and a joint luncheon on Wednesday, March 31.

Father Hesburgh will address the Convention management delegates at Monday's luncheon. In addition to his Notre Dame position, he is chairman of the U.S. Commission on Civil Rights, appointed in 1969 after serving on the Commission since 1957.

Cartoonist Capp, known for his Li'l Abner comic strip in newspapers throughout the country, has been in big demand for speeches on college campuses for his views on the youth culture, drug abuse, etc.

Chairman Burch will follow convention tradition by addressing a joint management engineering luncheon on Wednesday, March 31.

o ask Dr. Whitehead is to define what onstitutes counter-productive acts to the ublic interest? More important, what is "public interest?" (Dr. Whitehead also aises this question but doesn't answer it.) t is a catch-all phrase, just as is the "silent majority."

Broadcasting Magazine on December 2, 1970, stated that the OTP speaks "for he President with the FCC, Congress, nd the public." On December 2, 1970, Dr. Whitehead spoke to the IEEE Group n Washington and stated that OTP "reports directly to the President." The question, broadcasters, may therefore be, "What happens if the President, via the OTP, disagrees with the FCC?" Who wins, compromises, etc.?

In what could be described as his first nformative and somewhat more revealing speech, Dr. Whitehead discussed public olicy and regulation of broadcasting. At he DuPont-Columbia University Awards n Broadcast Journalism on December 16, 1970, Whitehead acknowledged the fact hat the whole issue of government egulation of media is very complex. Dr. Whitehead said, "I favor objectivity, comprehensiveness, and impartiality in reporting the news." He then goes on to state however, that it is a very hard thing to suggest "that the government should somehow enforce standards of press performance." (Is he implying the news coverage is as bad as Vice-President Agnew has suggested?)

On the issue of the public's access to television and radio, Dr. Whitehead stated that the government should foster maximum availability of expression. Whitehead went on to summarize his point by saying that the government does have a role to play for public policy via, "ownership, concentration, competition, conditions of access, who pays for the access and programming, and the degree of joint control over transmission outlets and programming sources." To the delight of those who feel that broadcasting has been unfairly treated in comparison to newspapers, Dr. Whitehead hinted that the public may have a right to print media space. Let's see the papers' reactions!

So, as you can see, the Office of Telecommunications Policy will be on the lips of many broadcasters. OTP is just in its infancy, and already many broadcasters raise questions about it. As Dr. Clay Whitehead has stated, "Telecommunications policy has become an entirely new and rapidly changing ball game."

Recipients of NAB Grants Announced

Grants to 11 researchers totaling $10,000 were announced recently by the National Association of Broadcasters. The areas of study include the social, cultural, political, historical and economic aspects of commercial broadcasting in the United States.

The recipients are:

Anthony A. Adams, doctoral candidate in radio and TV broadcasting, Ohio State University, "Broadcast Media Control and Response to Community Needs"; William F. Baker, doctoral candidate in communications, Case Western Reserve University, "Decision-Making in Broadcasting: Elitist or Pluralistic?"; Dr. Michael E. Bishop, assistant professor of communication and social change, University of North Carolina, "Radio and Mobility in Appalachia"; Dr. Donald M. Freeman and Dr. Jerry B. Jenkins, professors of political science, University of West Florida, "Media Exposure and Candidate Success"; Thomas F. Gordon, doctoral candidate in communications and psychology, Michigan State University, "The Effects of Media Context on Low– and Middle Class Children's Perceptions of Television Content."

Dr. F. Gerald Kline, assistant professor of mass communication theory and method, University of Michigan, "Development of Measures of Media Use"; Dr. David J. LeRoy and Dr. Donald Ungurait, assistant professors of audience research, Florida State University, "Development of an Operational Measure of Exposure to Media."

Bert L. Nelson, masters candidate in meteorology and broadcasting, University of Utah, "The First Fifty Years of Broadcasting the Weather"; W. Russell Neuman, doctoral candidate in communications research, University of California at Berkeley, "Impact of Television News Programs"; Stuart Surlin, doctoral candidate in mass communication, Michigan State University, "Determination of Community Needs by Black-Oriented Radio Station."

Robert Trager and Ron Ostman, doctoral candidates in mass communication, University of Minnesota, "Adolescent Information-Seeking, Selective Exposure, Perception and Retention of TV Documentary Content."

The grant money is to defray out-of-pocket costs for the researchers. The only limitation is that projects cannot be proposed that relate to the effects of radio and TV advertising on consumer behavior. This was imposed initially when the research program began in 1967, not only because there was then, and still is, so much research being done in this field by commercial firms, but because the program is aimed at interesting the academic community in the social and cultural side of commercial broadcasting.

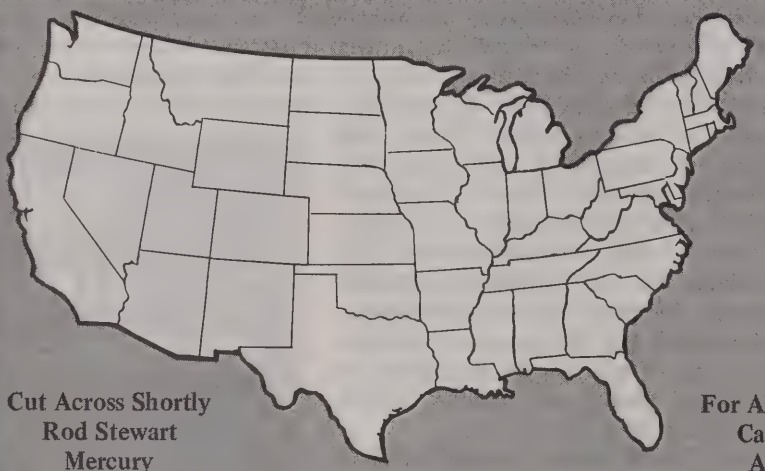


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I HEAR YOU KNOCKIN	DAVE EDMONDS	MAM
LONELY DAYS	BEE GEES	ATCO
ME AND BOBBY McGEE	JANIS JOPLIN	COLUMBIA
MOTHER	JOHN LENNON	APPLE
MR. BOJANGLES	NITTY GRITTY DIRT BAND	LIBERTY
ONE TOKE OVER THE LINE	BREWER AND SHIPLEY	KAMA SUTRA
PARANOID	BLACK SABBATH	WARNER BROS.
PROUD MARY	IKE AND TINA TURNER	LIBERTY
SOMEBODY'S WATCHING YOU	LITTLE SISTER	STONEFLOWER
SUGAR MOUNTAIN	NEIL YOUNG	REPRISE
SUPER HIGHWAY	BALLIN JACK	COLUMBIA
WE GOTTA GET YOU A WOMAN	RUNT	AMPEX
WHAT IS LIFE	GEORGE HARRISON	APPLE
WHOLE LOTTA LOVE	C.C.S.	RAK
YOUR SONG	ELTON JOHN	UNI

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Grassroots
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WOCR
State University College
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Oswego, N.Y.

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Carpenters
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WERC
Univ. of Toledo
Toledo, Ohio

Morning Dew (Revival)
Lulu
Epic
WMMR
Univ. of Minnesota
Minneapolis, Minnesota

ALBUMS

ALL THINGS MUST PASS	GEORGE HARRISON	APPLE
AMERICAN BEAUTY	GRATEFUL DEAD	WARNER BROS.
A QUESTION OF BALANCE	MOODY BLUES	THRESHOLD
BLOWS AGAINST THE EMPIRE	PAUL KANTER	R.C.A.
CHICAGO III	CHICAGO	COLUMBIA
CHRISTMAS AND THE BEADS OF SWEAT	LAURA NYRO	COLUMBIA
DELIVERIN	POCO	EPIC
EDUCATED HOMEGROWN	NEW HEAVENLY BLUE	R.C.A.
JACKKNIFE GYPSY	PAUL SIEBEL	ELEKTRA
JESUS CHRIST SUPERSTAR	WEBBER AND RICE	DECCA
JOHN LENNON	PLASTIC ONO BAND	APPLE
NANTUCKETT SLEIGHRIDE	MOUNTAIN	WINDFALL
NEW MORNING	BOB DYLAN	COLUMBIA
PARANOID	BLACK SABBATH	WARNER BROS.
PEARL	JANIS JOPLIN	COLUMBIA
THE PEOPLE I LOVE	HANG AROUND	LINCOLN SOUTH
TWELVE DREAMS OF DR. SARDONICUSS	SPIRIT	EPIC
TUMBLEWEED CONNECTION	ELTON JOHN	UNI
TWO YEARS ON	BEE GEES	ATCO
WEEDS	BREWER AND SHIPLEY	KAMA SUTRA



NEW MORNING

DYLAN **COLUMBIA KL30290**

After releasing a disappointing "Self-Portrait," Bob Dylan has gotten back to his old groove and produced one of his best albums ever . . . "New Morning." Dylan, as always, is experimenting with different music forms, and even touches on jazz in "If Dogs Run Free."

This album shows a new, mellow voiced Dylan and will please and entertain many people. Highlights: "If Not For You," "New Morning," and "If Dogs Run Free."

ALL THINGS MUST PASS

GEORGE HARRISON **APPLE STCH 639**

George Harrison is probably the most creative member of the Beatles (musically speaking) and shows it on his three record set "All Things Must Pass." Two of the records are vocals and the third is mostly instrumental jams.

The songs are well structured and the melodies are pleasing and memorable.

Highlights: "My Sweet Lord," "Apple Scruffs," "What is My Life," and "If Not For You" (a Bob Dylan composition).





JOHN LENNON

PLASTIC ONO BAND **APPLE SW3372**

This album is a beautiful self portrait of a man who is determined to tell the truth about his life and his feelings. The fact that a few of the cuts on this album aren't suitable for the airways should not stop any programmer from using it. Some of the best work done by Lennon is contained within.

Highlights: "Isolation," "Mother," "Love," and "Remember."

JACK-KNIFE GYPSY

PAUL SIEBEL **ELEKTRA EKS-74081**

Paul Siebel sounds like a mixture of Harry Nillson, Fred Neil and Bob Dylan with a dash of The Band's instrumentation tossed in for good measure. Please don't misunderstand, Siebel isn't out to imitate anyone, he just shares some common traits (good ones) with these artists.

His style is contemporary country and western. Vocally he is very pleasing and lyrically superb.

Highlights: "Jasper and the Miners," "Jack-Knife Gypsy," "Legend of the Captain's Daughter" and "Chips are Down."



Other New Releases

2 YEARS ON

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EDUCATED HOMEGROWN

NEW HEAVENLY BLUE **RCA-LSP4439**

McDONALD AND GILES

McDONALD AND GILES

COTILLION - SD9042

MUSIC INDUSTRY DEPT.

DISC NOTES

By Jamie Pitts

Recently there have been several pop revivals. Elvis Presley has made a recent comeback and gone on national tour after several prestigious and profitable Las Vegas engagements. The Kinks, an English group, topped American charts in 1964 with "You Really Got Me." Last year the Kinks released a rock opera called "Arthur (Or The Decline and Fall of the British Empire)" and they now have a fast moving single out called "Apeman." Both of these works have been well received.

The latest revival involves another English group, The Moody Blues. The significance of the Moody Blues' comeback is that they have made a "total" comeback. "Total" in the sense that the record buying public is not only buying their newest release, "A Question of Balance," but also the four albums that the Moody Blues had already released: "Days of Future Passed," "In Search of the Lost Chord," "On the Threshold of a Dream" and "To Our Children's, Children's Children."

This recent popularity is in part due to the airplay the Moody Blues have been getting on most of the underground stations around the country, but the main reason for their comeback is the recent interest in rock operas and concept albums (an album with a single theme). The Moody Blues first album, "Days of Future Passed," carried through a musical day that ended with "Nights in White Satin" (their most popular single work) and ever since then the "Moodys" have been turning out musical masterpieces.

The "Moodys" use a wide range of instruments that not only include guitars and drums but also violins, cellos, sitars, flutes, tablas, a harpsichord and a mellotron (a cousin of the moog synthesizer). The use of these diverse instruments serves to make the Moody Blue's music fairly complex and very enjoyable.

If your record library does not include the Moody Blues albums, an effort to acquire them should be made. Your station's sound will profit greatly.

The Rhetoric of Social Protest in Modern Music

by Jamie Pitts
University of Oklahoma
MID Director

The first real *spokesman* for today's generation was a college drop-out from Duluth, Minnesota, who, when he was twenty-one, was writing songs like, "Masters of War," "A Hard Rain's A-Gonna Fall," and "Blowin' In The Wind." That spokesman is, of course, Bob Dylan. These songs were written from 1961 to 1963. At that time, anti-war protest was not in the best of taste to the average American of the day. Many people wrote off Dylan as a rebellious adolescent and had no idea that they would hear any more of him, but they did, and Bob Dylan was only the beginning.

In 1964, a new type of rebellion was to appear. This time, however, it had nothing to do with protesting wars and such, but rather with the length a man wore his hair. The Beatles crashed the music world and the youth culture as no one had ever done before. If the length of Samson's hair had anything to do with his strength, then it is safe to assume that the Beatles' long tresses had a lot to do with their success. This open rebellion toward hair length won immediate approval of American youth from coast to coast.

Although the Beatles' early songs were harmless, first-person songs about adolescent love and dating, such as "I Want To Hold Your Hand," and "I Wanna Be Your Man." Their music soon began to take on a different character. On the "Rubber Soul" album, there was an inconspicuous song called "Think For Yourself," written by George Harrison. The song admonished a young girl to think for herself, not only about the boy she was dating, but other things, and for her not to be so dependent on the thoughts of others. This idea had not been put into such concise terms before. True, Dylan had tried to get this idea across, but his almost cryptic lyrics had passed over the heads of many of his adolescent listeners. Most music critics point to "Rubber Soul" and the next Beatle album. "Revolver," as the transitional albums of the Beatles, that is transition from youth to adulthood, both musically and chronologically. The first third-person songs the Beatles ever recorded were on the "Revolver" album; they were: "Taxman," a song about taxes being a little steep; "Eleanor Rigby," a song about lonely people; and "She Said She Said." "She Said She Said" is at once one of the most difficult and banal of the Beatle songs. It is a concrete version of what in "The Dangling Conversation" remains abstract, a conversation between a hung-up self-important girl who says she knows "what it's like to be dead" and her boy friend who doesn't want to know. The song uses the same kind of words that can be found in "She Loves You" (the quintessential early Beatles song), yet says so much more. Its conceit, embodied in the title, is meaningless; its actuality is a kind of ironic density that no other songwriter (except Dylan at his best) approaches. One of its ironies is the suggestion that callow philosophizing is every bit as banal as the most primitive rock-and-roll."

From "Revolver" on, the Beatles were a different group. Their song topics range from drugs ("Lucy In The Sky With Diamonds") to various desserts ("Apple Truffle").

Of course, one of the first things that brought today's youth together under one banner was the Vietnam War. Although Bob Dylan had come out against war he had done so only in a general way. Dylan shocked himself by writing a song called "Masters Of War" because it was at that time pretty straight-forward. Dylan was probably not shocked but pleased when Country Joe And The Fish wrote and performed a song called "The-I-Feel-Like-I'm-Fixin-To-Die-Rag" which went like this:

"Well come on all of you big strong men
Uncle Sam needs your help again
He's got himself in a terrible jam
Way down yonder in Vietnam
So put down your books and pick up a gun
We're gonna have a whole lotta fun.
One, two, three,
What are we fightin' for?
Don't ask me I don't give a damn
Next stop is Vietnam.
And it's five, six, seven,
Open up the pearly gates
Well there ain't no time to wonder why
Whooppee, we're all gonna die."
Well come on generals let's move fast
Your big chance is here at last.
Gotta go out and get those reds
Cause the only good Commie is one that's dead.
You know the peace can only be won
When we've blown 'em all to Kingdom Come.
Chorus:
Well come on mothers throughout the land
Pack your boys off to Vietnam.
Come on fathers don't hesitate
Send 'em off before it's too late.
Be the first one on your block
To have your boy come home in a box."

The "I-Feel-Like-I'm-Fixin-To-Die-Rag" was the first pop song to mention Vietnam. There were many songs about the Vietnam War to follow. One of the best songs about the war is a very simple song called "Give Peace A Chance." The lyric is simple,

"All we are saying
Is give peace a chance."

The lyric is repeated over and over. It's a pretty lyric but it's not quite true. The rock musicians are saying much more than "give peace a chance."

The Vietnam War brought the young people together and gave them a feeling of unity and also made them aware of a lot of eyes watching them and waiting for them to overstep their bounds. This feeling and indirect suppressions gave birth to the revolutionary thought that now pervades the youth culture. The most blatant song about the "revolution" is "Find the Cost of Freedom," done by a group called Crosby, Stills, Nash, and Young. "Find the Cost" is another song with a simple but pointed lyric. It refers to the students killed at Kent State and elsewhere.

"Find the cost of freedom
Buried in the ground
Mother Earth will swallow you
Lay your body down."

"Find the Cost" is the first song urging people to lay their lives on the line for the revolution.

Another song by the same group is "Ohio." "Ohio" is a song that was written just two days after the Kent State incident. It's refrain is:

"Tin soldiers and Nixon's coming
We're finally on our own

This summer I hear the drumming
Four dead in Ohio
Four dead in Ohio
Four dead in Ohio."

Although the most current concern with today's youth is the war, they haven't forsaken the old causes. Racism is still in the forefront of modern concerns. Neil Young of Crosby, Stills, Nash, and Young has released an album on his own entitled, "After the Goldrush," on which is a song called "Southern Man" which brings back images of blacks being beaten by bullwhips and having their homes burned by the Ku Klux Klan.

George Harrison of the Beatles, on his first solo album, "All Things Must Pass," is still decrying the fact that the old Church just isn't relevant in "Oh My Lord." Harrison penned a song, "Within You, Without You," on the Sgt. Pepper album that was a thinly veiled complaint about overpopulation and a mechanized society.

Another lyric about the mechanized society was written by Graeme Edge of the Moody Blues. This song is called "In The Beginning."

"First Man:
I think, I think I am, therefore I am, I think.
Establishment:
Of course you are, my bright little star
I've miles
And miles
Of files
Pretty files of your forefathers fruit
And now to suit our
Great computer,
You're magnetic ink.
First Man:
I'm more than that, I know I am, at least, I think I must be.
Inner Man:
There you go man keep as cool as you can
Face piles
And piles
Of trials
With smiles,
It riles them to believe
that you perceive
the web they weave.
And keep on thinking free.

Last but not least is the most current topic of discussion, ecology. Neil Young sums up best the feelings of the pop culture and everyone else, for that matter, in the title song of his solo album, "After the Goldrush." The refrain of "After the Goldrush" is:

"Look at Mother Nature on the run
In the nineteen-seventies."

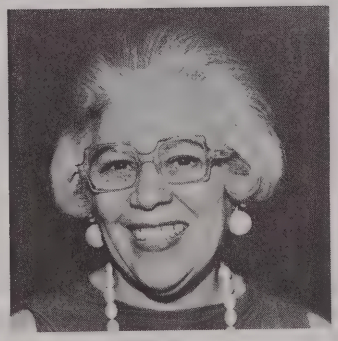
As one listens more to the music of today's youth the more he feels a part of that generation because one just can't escape some of the truths that these people are putting forth. Today's music is the literature of the young and the only mass medium to which they have easy access. It is well worth one's time to listen and find out "what's going on down under you."

CCA at NAB

CCA Electronics and its subsidiaries, QRK and Rek-O-Kut, will be displaying, as usual, at the upcoming National Association of Broadcasters Convention in Chicago, March 28-31.

The exhibit will contain a number of new items of interest to broadcasters, including a complete line of AM and FM transmitters from 1KW to 50KW in AM and 10 watts to 25KW in FM. In addition, CCA will display its new Mini-Automation System that sells for $6,000 and a Midi-Automation System which starts at $15,000. Special consoles will be introduced for the first time that permit simultaneous operation of AM and stereo FM at the same location, as well as a special console designed for the "Top Forty" formats.

QRK/Rek-O-Kut will exhibit a complete line of Tape Cartridge Equipment, which includes a Multiple Three Spotter which can operate automatically. It will also display the new Rek-O-Kut Continuous Variable Speed Turntables, the new Rek-O-Kut Professional Turntable, type B-1271 and the new QRK-12S1 Turntable and QRK-102 Tone Arms.



One of the best known consumer advocates in the nation, Fran Lee, is now working as Consumer Editor for all-news WINS Radio in New York City. She had formerly been with WNEW-TV in New York.

Fran became known in the college radio industry during her talks last spring at the Intercollegiate Broadcasting System convention in Chicago's LaSalle Hotel.

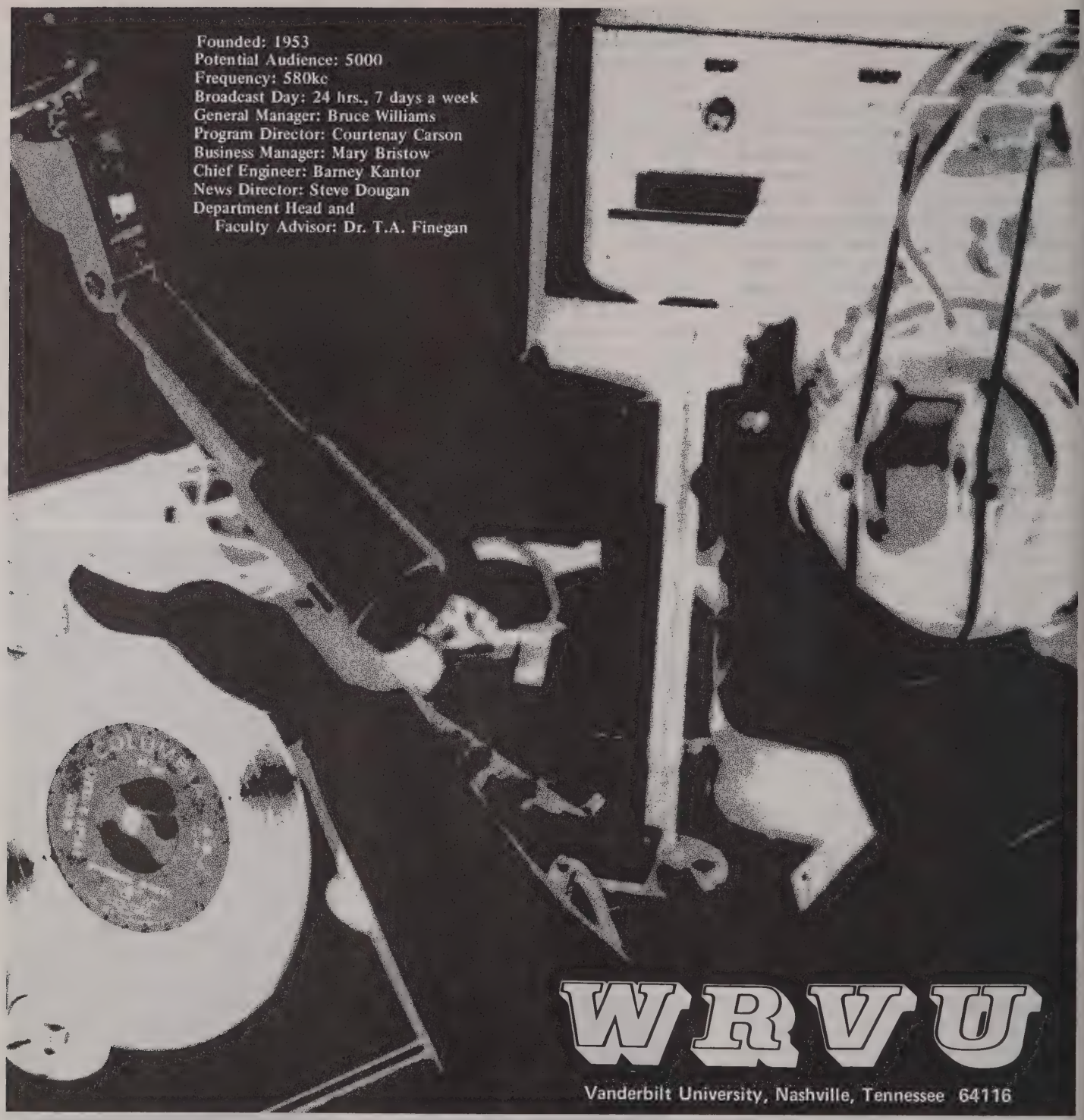
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One day a feshman disc-jockey indignantly asked the chief engineer why the main control board had a hum in it.

With a tone of voice reserved only for frosh D-J's, the engineer replied: "It hums because it doesn't know the words."

A combination of dry humor supplemented by monumental enthusiasm has kept WRVU rolling since 1953. Perenially living on low funds and occasionally face-to-face with virtual extinction, the Mitee Werve has survived, and in many ways, improved over the past eighteen years.

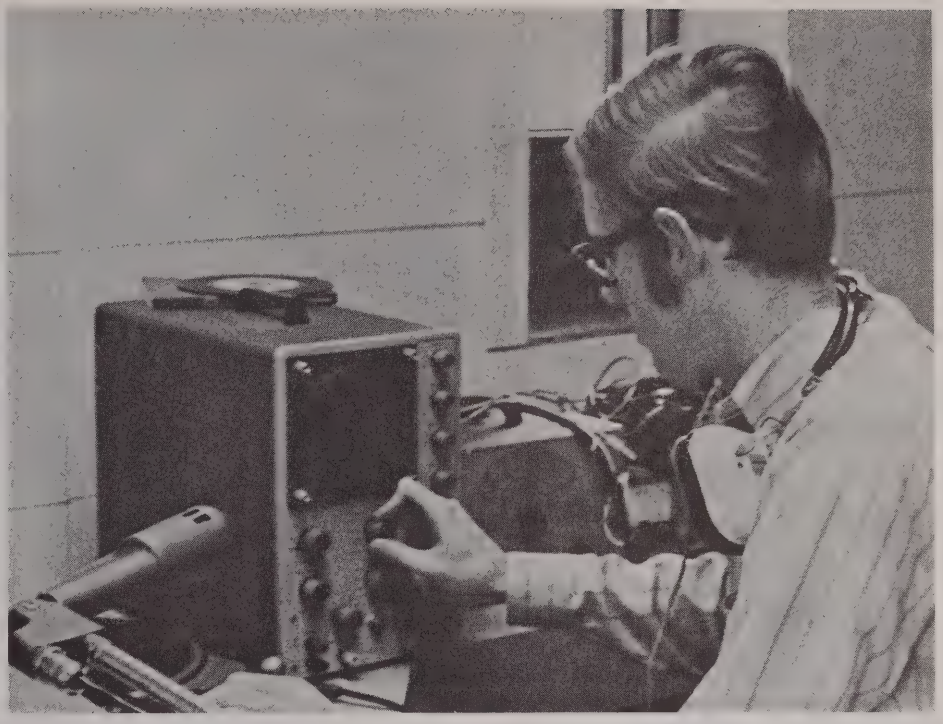
"We've now passed a turning point in the station's existence," said station manager Bruce Williams, "The decision to go FM assured us a brighter future."

Since signing on, the Werve has been a carrier-current station. Recently, though, the campus has been expanding. The construction of two quadrangles and the acquisition of five new high-rise dorms put many students out of reach of the limited service. "Our present collection of carrier-current equipment, including both home-brew and commercial units, is too extensive to keep up with," stated chief engineer Barney Kantar. "In addition, we are using telephone loops for most of the audio links and the increase in line rates has made AM carrier-current broadcasting quite expensive for us." In addition to the troubles of reaching students on campus, an increasing number of students are living off campus. Thus a new method of reaching the college community had to be found. The answer was a 10 watt FM



WHAT THIS COUNTRY NEEDS IS MORE LADY D–J'S!!

Business Manager Miss Mary Bristow takes a shift during a pinch to prove its the office staff which holds the station together.



Engineer Allen Muse makes a frequency response measurement on the main board in the production studio.

station broadcasting on 91.1.

Beginning as an "easy listening" station with a little touch of Broadway and a smattering of late night classical, WRVU, in the early '60's, turned to rock and this has been the basic format ever since. The station has also experimented with an all-night show of heavy music, but this is not being programmed currently. Presently, the sound emphasizes the music-and-news syndrome since the small size of the audience does not justify extensive program production, but Williams says variety will be introduced.

"Since we'll be reaching more people, we want to provide a wider range of services," said Williams. "We also feel that with a larger audience, there will be more incentive among the staff to produce special features."

Program director Rembert Parker envisions the presentation of documentaries and the revival of the Classics Hour. A telephone-talk and interview program is in the works, and has already premiered on the carrier-current system. A series of documentaries is planned in cooperation with a local radio station. WRVU will continue and expand its policy of airing tapes of major campus speakers, including the well-known "Impact" programs. Also, Parker is planning various special programs, both serial and one time broadcasts. Two such programs would be the airing of the old *Lone Ranger* series of programs and Sunday afternoons composed entirely of classical programming.

The Werve's past has been dotted with similar programs and projects, but on an irregular basis. The station pioneered telephone-talk radio in Nashville years ago with the "Heraschel Blast" program, and not long ago put together a major documentary on the Atlanta ghettoes. A former Deejay, "Little Stevie," holds the world's record for the number of records played during a 24-hour stint on the air.

Despite the new innovations that will take place in the area of programming, the station will keep its basic rock format. Parker and music director Mike Anzek have gained national attention through their consistent capabilities in programming and will continue to guide the music selection to the tastes of the average college-aged person.

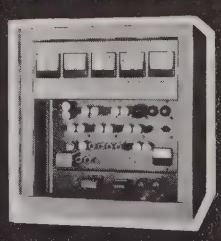
The news department, long a training ground for announcers, has been enlarged and now provides coverage of campus events as well as broadcasting national and world news from a wire service. "Our news program will have to expand for FM too," stated news director Don Powell. "We will try to aim at a slightly larger audience, since Nashville has a large number of college campuses and we will be heard on many of them." This will mean an increase of cooperation and communication between the news department and students on other campuses, so that major events on all campuses will be publicized and reported.

In recent years, both the news department and the D-J side of the board have produced various radio personalities, who have held major air-time positions on almost all Nashville stations, plus many who hold positions in towns other than Nashville. A former disc-jockey recently

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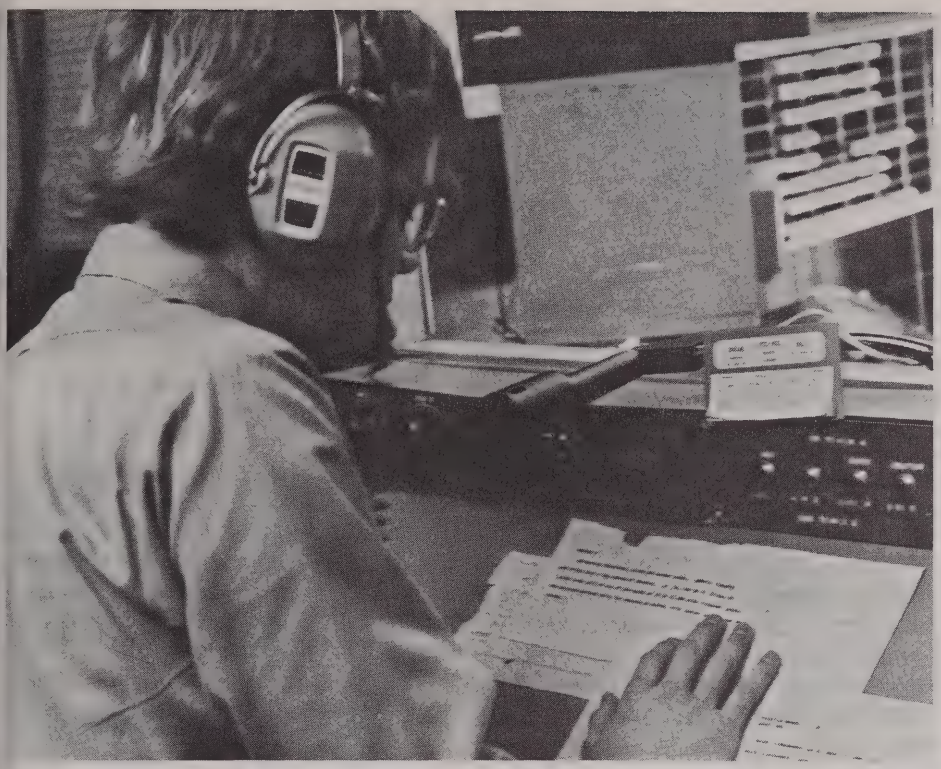
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HERE'S THE LATEST FROM WRVU, I'M JACK WALTON:

From a "training ground for announcers," the news operation at WRVU has developed into a separate department, with responsibility for national and campus news.

won a Grammy for a record he had produced and a former program director has established his own studios in Nashville.

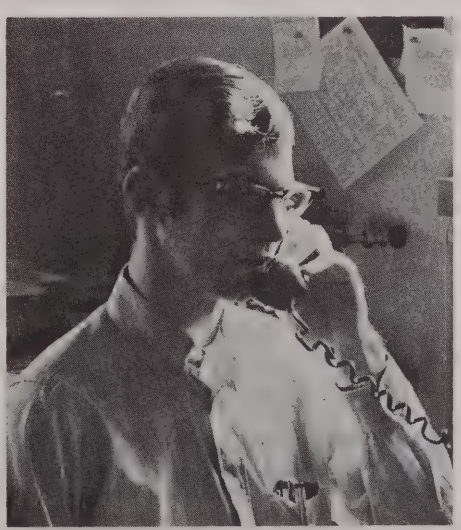
Variety has always been a part of the scene at WRVU, from the staff lounge—furnished with the best from Army surplus—to the studios which are equipped with genuine artifacts from radio history, dating back to pre-Marconian days.

And it is all housed in scenic Neely auditorium. "Neely is at best a drafty barn," summed up business manager Mary Bristow. "It's cold in the winter, hot in the summer, and if the roof didn't leak, I don't know what we would do with all these trash cans."

Less floor space will be devoted to pans to catch water after the studios are relocated in the new student center. Construction is to begin soon on the facility, which will include four sound-proof, custom-designed broadcast rooms plus office and engineering workroom space. But in the meantime, operations will remain in the old auditorium.

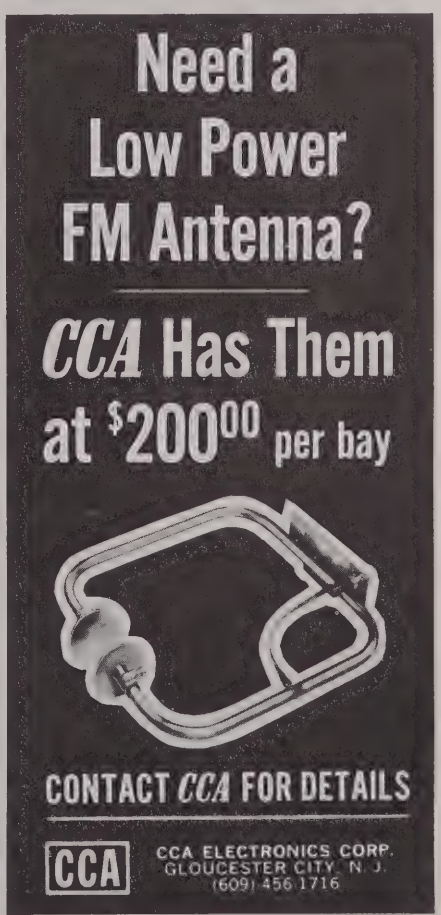
Relatively little direct control from the university is exercised over the station. Vanderbilt has no radio-TV or broadcasting arts department, and the station has no affiliation of any kind with the speech department. WRVU is officially tied to the school only through an incorporated Publications Board, which also supervises one of the campus newspapers and the yearbook. Money for all of its operations comes from the annual distribution of funds raised by a Student Activity fee.

In the past, the station has supplemented its allotments from the Board by selling air time, and has had some success with local merchandising campaigns for advertisers. With FM, however, the commercial nature of the station will disappear. WRVU's permit is to construct a 10-watt educational station. "The main advantage to FM operation is that it will require a smaller technical staff," Williams commented. "We have had trouble in keeping a crew of people large enough to work on our system who knew what they were doing." He adds that although the broadcast operation will require a more highly trained engineering staff, fewer people will be required to maintain it. It will also have the advantage of being commercially manufactured, thus eliminating some of the home-brew and jury-rigged equipment.



Station Manager Bruce Williams has a busy time keeping WRVU represented at various campus affairs and directing the general operation of the station.

All in all, WRVU seems to exemplify the typical college radio station. Things are not always smooth nor does the equipment work all the time, but with enthusiasm, hard work, and a lot of fun, WRVU has been going strong for nearly two decades. The future is looking even brighter, with new studios and FM broadcasting within sight; but yet, the true value of college radio cannot be measured in new control boards or the latest production equipment. It can only be measured in the terms of the experience and good times that are gained by working at a college station, and in these areas, WRVU is a mile deep.



FROM THE EDITOR

(Continued from page 3)

continue in a free, democratic society. If news of this importance can be withheld from the public, where is the line to be drawn?

Here's hoping for a continuation of the job being done by the network and local news departments in presenting all the necessary news stories each day. The attacks of the Spiro Agnews and Robert Doles can only force the broadcast amateur to promise his market a "good news" station.

CHRISTMAS FOR CHILDREN

Another plug for the increasing efforts of college radio stations in Bill Gold's column in the *Washington Post.*

Gold's February 2 column mentioned WMUC, University of Maryland, and their energetic campaign to raise money for Children's Hospital in the area during this past Christmas season.

The amount raised and turned over to the hospital by the station was quoted by Gold to be $2,001.65.

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ENGINEERING

by Ludwell Sibley
IBS Engineering Director

IBS, Engineering, and You. *IBS offers a consultation service to member stations on technical problems via the Engineering Manager. As the new manager, the writer is your official contact for engineering queries. Member stations are invited to write or call Ludwell Sibley, Box 2010, Stanford, CA 94305, 415–321-2468 evenings. Individuals with proposed contributions to the engineering section of the Master Handbook are welcome to send them too. We particularly need new transmitter designs, especially all solid-state.*

Hybrid Speaker Combiner. Occasionally it is desirable to direct audio from two sources into a single channel without causing crosstalk between the sources. If high losses are tolerable a resistive mixer will serve this purpose well. But if the combining action must be done without much loss, a different method is necessary.

An example of this situation came up in a stereo music system where two small acoustically-suspended (AR-4) speakers were available, plus one AR-2. The AR-4's have good high-frequency response, but the larger AR-2 naturally has superior bass performance. Since the stereo effect is primarily the result of midband frequencies, it seemed desirable to build a center-channel combiner to put the bass from both channels into the AR-2 while keeping "left" and "right" separated in the AR-4's.

A pair of lowpass/highpass cut-apart filters would have worked, but would have been inconvenient to build. Nor was it desirable to add another amplifier. The solution was to use a hybrid.

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Ampex AG-440-1, half-track in portable case, 7½ x 15 ips, new, with accessories, $1,350. Guaranteed perfect condition. G. T. Walker, 323 Grove St., Montclair, N.J. 07042.

The basic hybrid circuit appears in Figure 1. In this configuration, source R feeds power into loads R1 and R2 but

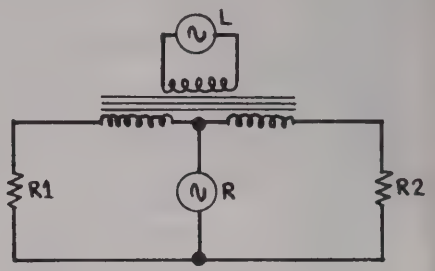


FIGURE 1.

not into source L. Likewise, L feeds both loads but none of its energy appears in R. The requirements for perfect balance are that R1 = R2 and that the transformer is accurately center-tapped. This arrangement is similar to the coil hybrids that are common in telephone use.

With some elaboration this circuit becomes that of Figure 2. If grounds are permissible, the transformer may be

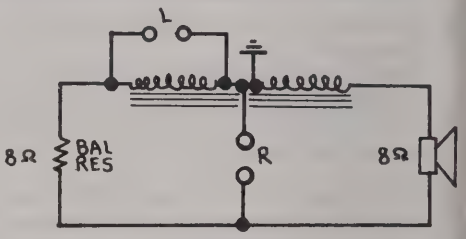


FIGURE 2.

replaced by a center-tapped inductor. The loss from either R or L to the speaker is about 3.5 dB: 3 dB because half the source power goes into the balancing resistor, 0.5 dB more for losses in the inductor.

To add the right and left speakers it is necessary to add only a pair of 3.5-dB pads so they get the same level as the center speaker. With 8-ohm speakers effectively in parallel the amplifier must provide a nominal 4 ohms. The tweeter section of the AR-2 is disconnected so that it responds mainly to the bass information, not the higher stereo components. The final circuit is shown in Figure 3. The center-tapped inductor is a

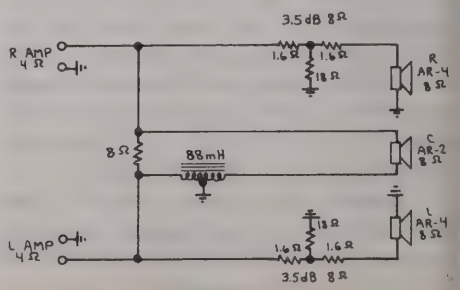


FIGURE 3.

telephone loading coil. The center speaker is phased for best sound; reversed connections are fairly obvious in the sound quality. Impedance matching across the audio band is not perfect, due

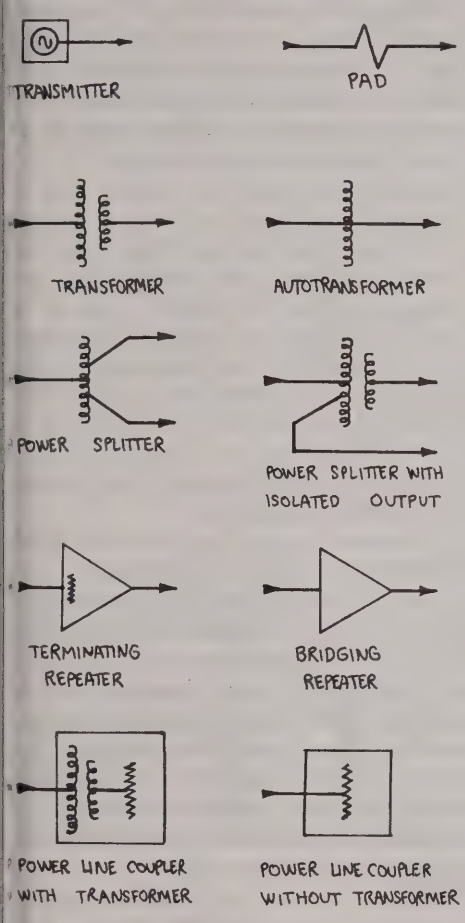


FIGURE 4.

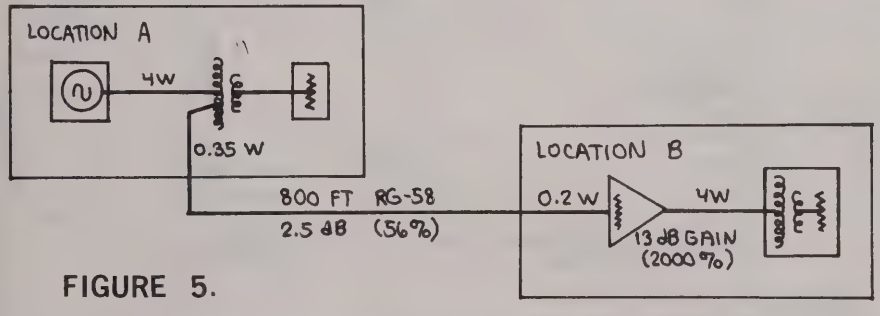


FIGURE 5.

partly to the lumpy impedance curves of most speakers, but is satisfactory for practical purposes. The result was a noticeable improvement in sound quality at little cost, without degrading the stereo separation.

This idea can be used elsewhere, for example, to provide a monaural extension to a stereo system in another room. Modified for different impedances it will work for, say, combining a studio monitor and a turntable cue channel into a single pair of headphones.

Standard Symbols for Carrier-Current Systems. It will be useful to have a set of standard symbols to use on carrier-current layout diagrams. The symbols of Figure 4 will be used in the rest of this article and in other publications. They may be useful to you, too.

Some Applications for Carrier-Current Repeaters. Carrier-current repeaters (linear amplifiers or, if you will, RF boosters) have been with us since the early days of campus radio. Originally used to offset the high losses of twisted-pair RF feeders, they are still useful in a variety of ways. But there has been little application information about them lately. Here are some situations in which a repeater is the logical thing to use.

Situation A (Figure 5). You have a 4-watt transmitter feeding Dormitory A. The school is about to erect another residence B of similar size, 800 feet away. The signal strength is good in the present building, but tapping off a few watts to feed the new location directly will degrade the signal too much. You'd rather not pay for a whole new transmitter plus the monthly charges on a telephone line to feed it. Fortunately there is a spare duct available (you got to the building planners early enough and explained the need). From attenuation data in a recent issue of JCR, it appears that nice cheap RG-58 has a loss of about 0.31 dB per hundred feet at 640 kHz, or about 2.5 dB for the 800-foot run. The typical repeater (IBS Master Handbook 52.55) will put out four watts with 16 dB gain, or 0.1 watt of input power. Allowing a 3-dB margin for gain adjustment, we will need 0.3 watt delivered to the repeater. This means that 0.2 watt raised by 2.5 dB, or only 0.35 watt, need be taken from the existing system. This can be gotten easily by tapping down on the existing power line coupling transformer. The result: the present listeners get essentially the same signal, you use small and inexpensive cable, there are no new line charges, and the system is still fairly simple.

Situation B (Figure 6). You have inherited a system in which a 10-watt transmitter feeds Dormitory C locally and sends power over an RF line to Dormitory D. Your predecessors have scrounged and installed 600 feet of telephone drop wire, unaware of its poor transmission at radio frequencies. To get some kind of signal into D, the power splitter at C is tapped to put most of the energy into the drop wire. In fact, you measure 28 volts RMS across the line, which works out to be 8.5 watts on the (92-ohm) line. At 640 kHz the line loss is about 7.5 dB, so out of the 8.5 watts applied, only about 1.5 is getting through to B. You'd like to put five watts into B.

Besides these problems, the drop wire is radiating heavily and a Little Old Lady off campus says she'll write the FCC if she hears another of those disgusting obscene underground rock songs . . . and all you need is trouble over radiation

With the MH 52.55 repeater, five watts are available with 16 dB gain. Allowing a 3-dB adjustment margin, the line must deliver 0.25 watt. Allowing 7.5 dB for the line and 0.8 dB for a balanced-to-



unbalanced transformer at the repeater input, only 1.8 watts need to be fed to the line. This releases the remaining power to feed Dormitory C, so it gets nearly seven watts. D now gets triple its original power, and the line radiation is less.

Situation C (Figure 7). You are delivering five watts each to Dormitories E and F. The line to F is 300 feet of RG-59 (0.28 dB per 100 feet at 640 kHz, or 0.84 dB total). To make up for the line loss the power splitter at E is passing a total of eleven watts. A new hall G is under construction 300 feet beyond F, and it will need service soon. The transmitter at E has no power to spare, and you'd need at least 7.4 watts more at E to put five watts into G through the 600 feet of cable.

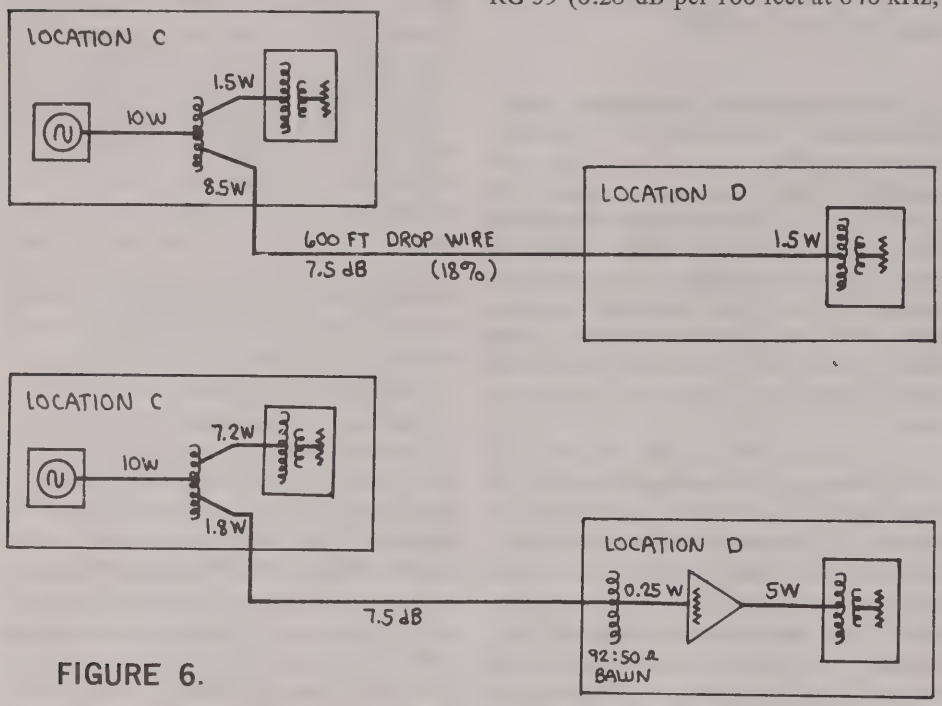


FIGURE 6.

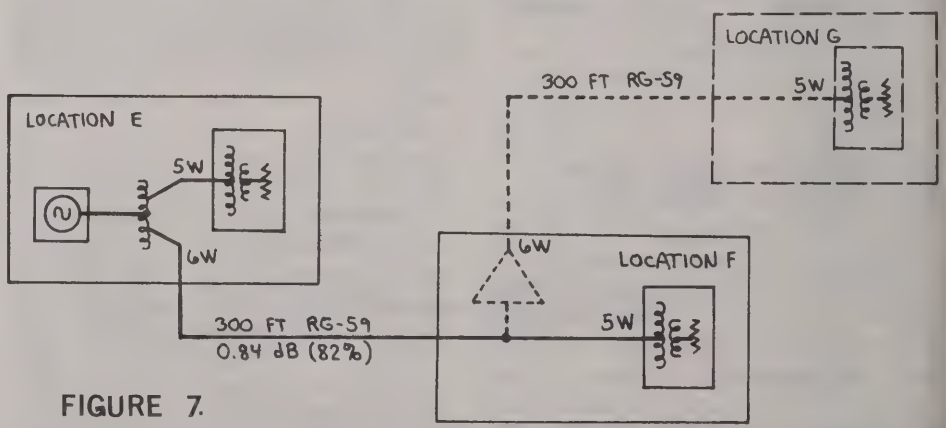


FIGURE 7.

In addition to your various other troubles, the business manager won't let you have any more money for rented audio loops, and the engineering budget is down to $200. The school hasn't discovered co-ed housing yet, and G will be for women only, which means severe inconvenience when late-night repairs are necessary. You haven't the time or facilities to build another transmitter anyway.

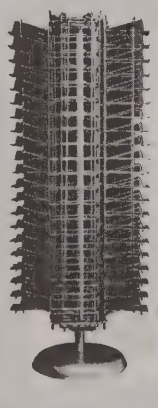
A clean way out of this problem is to put in more RG-59 from F to G and add a commercially made bridging repeater at F. This will pick off a signal without upsetting the power level at F, and will deliver 5 watts at G through the cable loss. The reliability will be better than with a whole new transmitter, and routine maintenance will be done at F where there is no access problem.

These examples show that adding a repeater can solve a lot of vexing problems. There are two basic types of repeaters, as one can surmise from the examples. The MH 52.55 type is a terminating device; it presents 50 ohms to the incoming line. The other variety is the bridging type, exemplified by the LPB RC-4B or the MH 52.53 or 52.57. It is useful for picking off a signal without loading the existing system. Each has its own field of application.

A repeater can be built from the final amplifier section of a transmitter, or converted from an amateur or citizens'-band (!) linear amplifier. An old monophonic hi-fi amplifier would be the basis of a good one. Any power output is possible, even tens of watts. However, amateur linear amplifiers designed for single sideband use must be derated heavily in power because of the need to provide both broadcast-type tube life and to pass a continuous carrier.

It may be possible to use repeaters in tandem—one amplifying the output of another—but only if intermodulation distortion in each is low. Otherwise distorted audio will result. For carrier-current systems which pass through two frequencies through one distribution network, there is no reason in princple why one could not build a broadband repeater to pass both frequencies, as long as intermodulation (crossmodulation) is low.

Spotmaster



Tape Cartridge Racks

- Free standing
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As IBS Engineering Manager, the writer would be pleased to hear of any experiences in applying repeaters or to assist in solving design problems. Contact L. A. Sibley, Box 2010, Stanford CA 94305, 415–321-2468. Incidentally, mention of a commercial product in this column does not imply endorsement by IBS, JCR, or the author.

The IBS Master Handbook. The MH has been around for about ten years now, and in that time has grown to a rather impressive size through periodic supplements. The engineering section has some archaic parts, but on balance is a rather useful work, and updating is in prospect. But it is surprising how many college radio people have never looked through it. The real horror example of this was the station where the faculty adviser had commandeered the MH and kept it on a bookshelf in his office, safe but useless to the people who ran the station. If your station has lost its copy, $25 for a replacement is an excellent investment.

An Audio Distribution Amplifier. An item contributed by Mark Lawrence of KZSU is the audio distribution amplifier of Figures 8 and 9. It uses a basic 2-watt amplifier originally developed for use in a photoresistor console as a monitor or line amplifier, but which has numerous applications elsewhere.

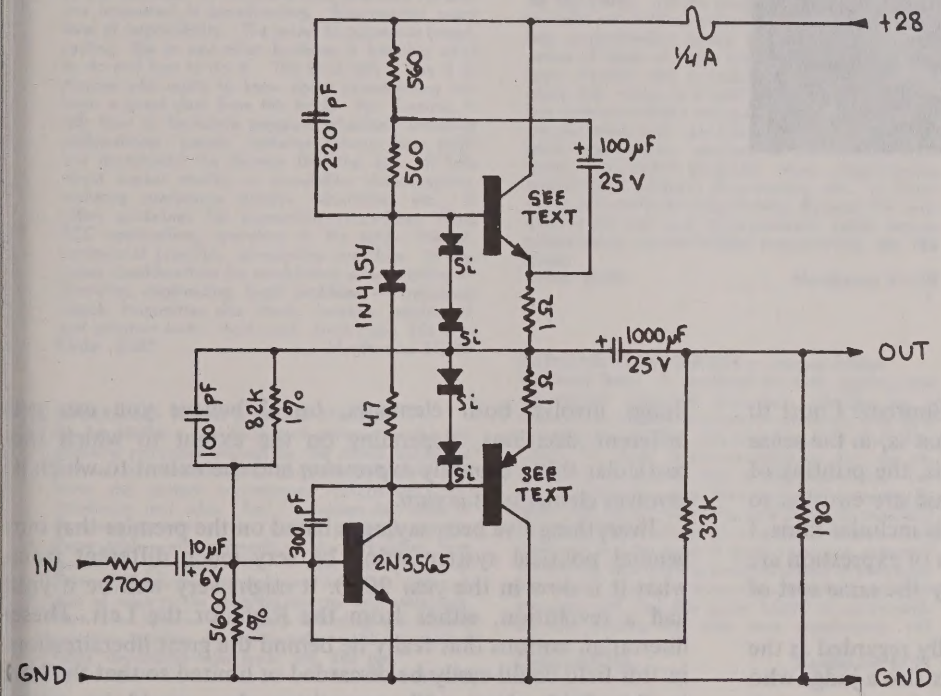


FIGURE 8.

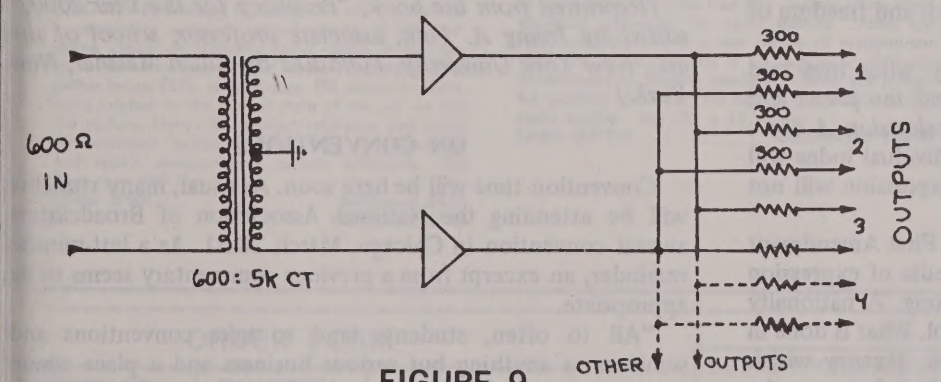


FIGURE 9.

Figure 8 covers the basic amplifier. It takes about 300 mV into its 2700-ohm input impedance to deliver full output, which should be into a load of four ohms or more. Figure 9 shows the distribution amplifier, which uses two of the basic amplifier modules to bypass the need for an output transformer. The amplifier output impedance is built out by 25 pairs of 300-ohm resistors to give 25 separate 600-ohm outputs. Each output can be opened or shorted without affecting the others. The resistors are wired onto the back of a Blue Ribbon connector. This way a telephone-style plug-ended 25-pair cable picks up all the outputs.

The distribution amplifier is used for multiple feeds from the FM air monitor system within the station. But with the addition of a VU meter this circuit ought to be good for distributing AM program to any number of carrier-current transmitters at low cost. It requires only about -8 dBm in for +8dBm out.

The dual-amplifier no-output-transformer idea would work fine with small IC power amplifiers like the Motorola MFC4000.

Some construction details on the amplifier may be helpful. The output transistors are a silicon complementary pair, the RCA 40409-40410, Motorola HEP 243-242, or equivalent. They are mounted on small heat sinks, with the 1N4154 attached to one of the sinks for thermal compensation. The diodes marked "Si" are any small silicon power rectifier. The 33K feedback resistor can be changed to alter the gain: more resistance, more gain.

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EDITORIALS

FIRST AMENDMENT IN THE YEAR 2000

In the next decades we can expect the Supreme Court to draw a distinction between literal *speech*–that is, in the sense of talking–and the literal word *press*–that is, the printing of books, and other things which they have said are entitled to the protection of the First Amendment. This includes films, I think they will say, "Yes, these other media of expression are entitled to protection, but it isn't necessarily the same sort of protection that we have given to books."

For example, Justice Black, who is generally regarded as the most libertarian of the justices in this field, is also a judge who is devoted to the principle that the Bill of Rights means what it says, and his position against censorship has been based on that attitude, that when the First Amendment says, "Congress shall make no law abridging freedom of speech and freedom of the press," it means that.

But it would be very easy for him to say, when they said *speech* and the *press* they meant *speech* and the *press*, and they didn't mean, for example, *network television.* I don't know; it is very hard to predict what an individual judge will do, but my feeling is that other forms of expression will not get the same freedom that books have.

There is not only this matter of what the First Amendment literally says; there is the fact that other media of expression are different. A book is a very private thing. A nationally televised broadcast is much harder to control. What is done in the streets brings in considerations of public decency which books do not. A book is a private thing. It is between the reader and the writer. You don't have the social interaction that occurs in crowds.

And the word "expression," of course, can be defined very broadly. The man who is arrested for indecent exposure might well say, "I was trying to *express* myself," and, in fact, he probably was. But I don't think that the First Amendment would protect what he was doing in the same way that it protects what a writer may write.

And the justices have very often distinguished between *expression* and *conduct*–between *writing* or *talking,* on the one hand, and *behavior* or *action* on the other. Now many things involve both elements, but I believe you can get different decisions, depending on the extent to which the particular thing is purely *expression* and the extent to which it involves elements of *action.*

Everything I've been saying is based on the premise that our general political system won't be very much different from what it is now in the year 2000. It might very well be if you had a revolution, either from the Right or the Left. These libertarian notions that really lie behind the great liberalization in this field could easily be discarded or limited so that the law in this field, along with everything else, would be vastly changed. The history of dictatorships is that you don't get much freedom to deal with sexual subjects.

(Reprinted from the book, "Prophecy for the Year 2000," edited by Irving A. Falk, associate professor, school of the arts, New York University. Published by Julian Messner, New York.)

ON CONVENTIONS

Convention time will be here soon. As usual, many students will be attending the National Association of Broadcasters annual convention in Chicago, March 28-31. As a last-minute reminder, an excerpt from a previous commentary seems to be appropriate.

"All to often, students tend to take conventions and seminars as anything but serious business and a place where much can be learned. . . . After watching students stare blankly into space during discussions of the Fairness Doctrine, strike applications, etc., it appalled me to see some of them trek to the nearest tavern during later sessions, when they might have cleared up all the questions they had about the various subjects." (JCR, From the Editor, March, 1970)

Conventions, seminars, and workshops are learning situations. The social activities are of minor importance and should maintain the "learning" theme throughout them. Hundreds of thousands of dollars are spent by the NAB, exhibitors, and delegates to finance this week of learning. Enjoy and profit from it wisely.

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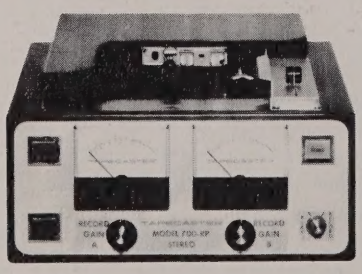




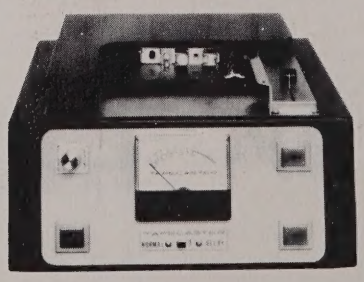
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